

# ARCHITECTURE MN

## CHANGE OF SPACE

Homeowners and their architects transform a variety of living spaces with a few bright ideas.

PAGE 21

## ARRIVAL REVIVAL

A complex renovation readies St. Paul Union Depot for a new century of travelers and trains.

PAGE 32

## BEST-KEPT SECRETS

Join us on a statewide tour of some of the best modern buildings you probably haven't seen.

PAGE 38

## Landmarks *New & Old*

VOLUME 39 NUMBER 04 JUL/AUG 13 \$3.95

Architecture Minnesota is a publication of  
The American Institute of Architects Minnesota  
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*A revitalized city icon  
lets the light back in*

COVER: ST. PAUL UNION DEPOT

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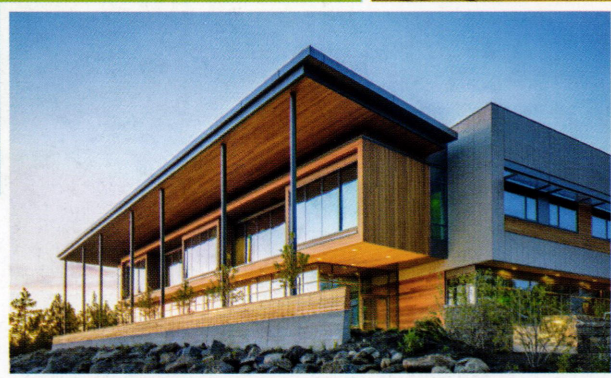
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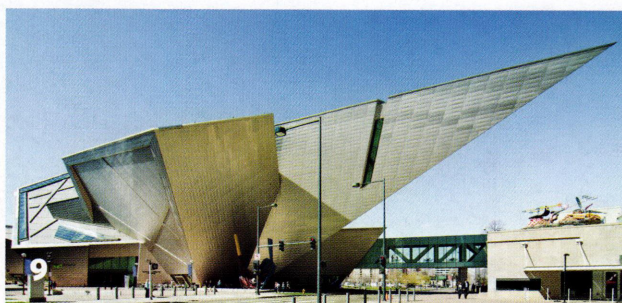
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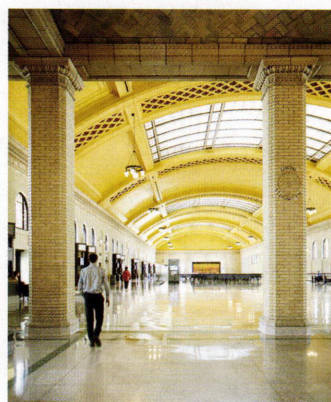
# ARCHITECTURE MN

Architecture Minnesota is a publication of  
The American Institute of Architects Minnesota  
architecturemn.com

Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.



## Features



### ON THE COVER

St. Paul Union Depot

Photographer **Chad Holder** got our cover shot while photographing St. Paul mayor Chris Coleman for the Town Talk department. "When I first walked into the grand waiting room with its bright yellow ceiling, I felt like I was in a cathedral," he says. "The skylights filled the space with a soft light."

### 21 *Change of Space*

Our new residential remodeling showcase highlights the bright ideas in newly transformed living spaces.

#### White Space: North Star Loft

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By Colby Johnson

#### Bustle & Flow: 1950s Kitchen Refreshed

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By Linda Mack

#### Light Touch: Treehouse Extension

page 28

By Amy Goetzman

#### Land Line: Three Ponds Residence

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By Christopher Hudson

### 32 *Arrival Revival*

By Linda Mack

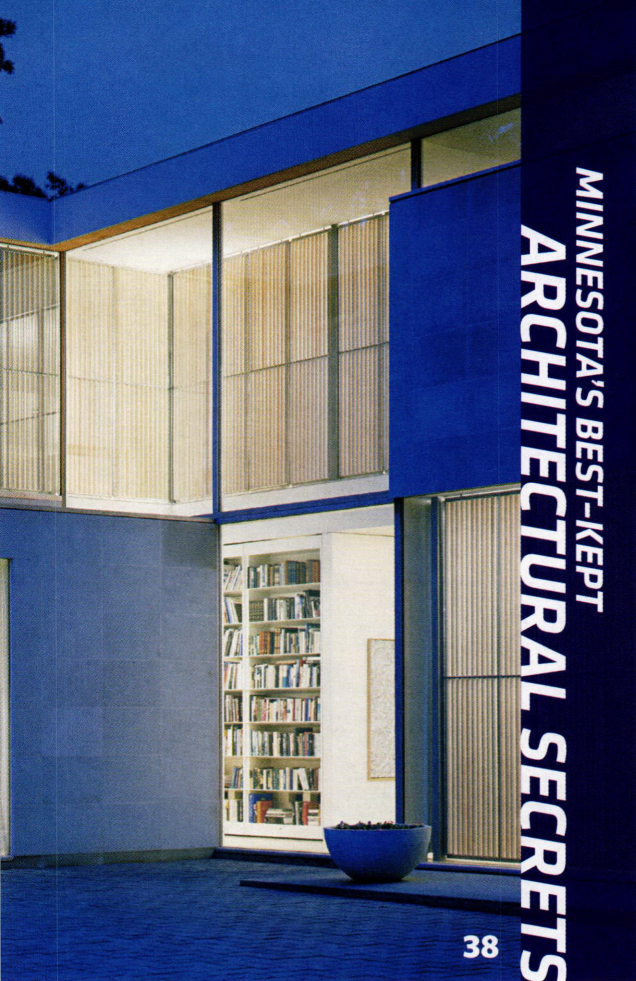
It's not often that a partially shuttered landmark is brought back to life to resume its original use. Such is the good fortune of St. Paul Union Depot, a city icon whose soaring, barrel-vaulted waiting room is once again home to travelers after a challenging multi-year renovation.

### 38 *Minnesota's Best-Kept Architectural Secrets*

By Christopher Hudson

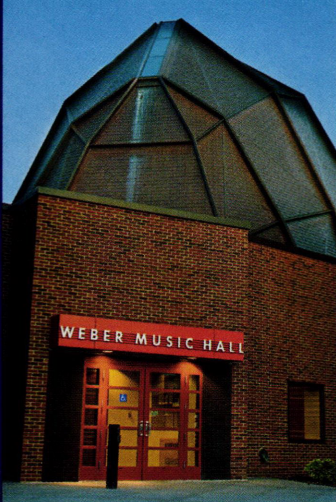
Think you know your modern Minnesota landmarks? We've assembled a chronological selection of tucked-away or far-away gems built after 1950, and we're betting you haven't seen all of them. Join us on a photographic tour of the state's best under-the-radar modern buildings.





MINNESOTA'S BEST-KEPT  
ARCHITECTURAL SECRETS

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JUL/AUG 13



ARRIVAL  
REVIVAL

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BY CAMILLE LEFEVRE

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For two guys who work well together, CityDeskStudio's Ben Awes and Bob Ganser sure had different answers to our questions.

### 15 SPEED READING

BY CAMILLE LEFEVRE

A new University of Minnesota Press book on St. Paul Union Depot charts a colorful black-and-white history.

### 17 TOWN TALK

BY AMY GOETZMAN

St. Paul mayor Chris Coleman talks boomtown Lowertown in Union Depot's newly restored waiting room.

### 19 WAYFARER

BY CHRISTOPHER HUDSON

We're back to northern Spain with a view from a terrace in the Antoni Gaudí-designed Park Güell in Barcelona.

### 68 PLACE

BY PETE SIEGER

Summer getting too hot for you? Cool down with this misty image of the Grand Marais breakwater and lighthouse.

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We should all be a little  
 more image-conscious.

## EDITOR'S NOTE

# [PHOTO CREDIT]

One of the things I enjoy most about my job is the nearly daily interaction I have with architectural photographers and filmmakers. And it's not only because they are talented and help *Architecture Minnesota* win awards: They also happen to be some of the nicest and most interesting people I know.

Unfortunately, the enormity of the contributions they make isn't fully reflected in the credit they receive—we use a squint-inducing 5.5-point Whitney Book type for photo credits. That doesn't seem sufficient, especially for an issue like this one, in which several photographers went above and beyond the call of duty. So allow me to open this picture-perfect edition of *Architecture Minnesota* by waxing photographic.

Paul Crosby may be the most in-demand architectural photographer in Minnesota, but you wouldn't know it talking to him. The exceedingly modest Crosby used a rare day off this spring to get us additional images for the

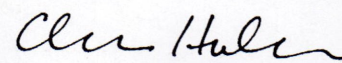
cover story on the recently renovated St. Paul Union Depot (page 32). A few days later, architect-turned-photographer Pete Sieger dashed from Minneapolis to Duluth on short notice to bolster "Minnesota's Best-Kept Architectural Secrets" (page 38), a feature that's teeming with his work.

Of course, we also love "people photography" (that we distinguish it in this way says a lot about us!), particularly when it comes from the camera of Chad Holder or Brandon Stengel. Holder, who's shot several *Dwell* magazine covers, photographed our Town Talk interview with St. Paul mayor Chris Coleman (page 17), and we ended up choosing one of the images from that shoot for the cover. Stengel has captured all three of our Videotect events at the Walker Art Center, and now we've got him shooting our Studio department (page 13).

Speaking of Videotect, photographers Ryan Siemers and Peter VonDeLinde have been instrumental in making that competition a

stirring success. VonDeLinde edited the video segments of the Videotect 3 screening event in March—his Videotect Remix got the show off to a raucous start—and Siemers has produced a fun highlight reel of the event that's now playing on [architecturemn.com](http://architecturemn.com) (page 9).

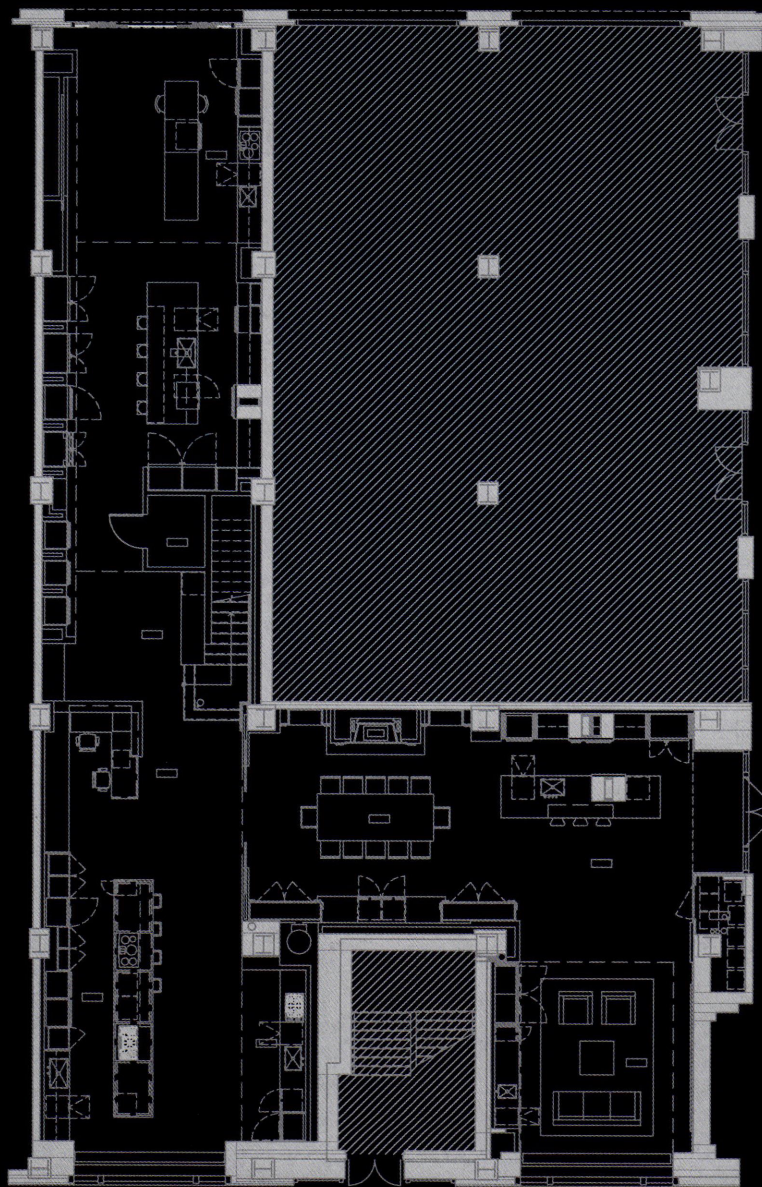
We at *Architecture Minnesota* extend a heartfelt thanks to these and other photographers—George Heinrich, Don Wong, and Christian Korab leap to mind—who support our efforts to spotlight Minnesota architects and their design-forward buildings and ideas. If you like what you see in this issue, do me a huge favor: Read the fine print. It's important information.



Christopher Hudson  
[hudson@aia-mn.org](mailto:hudson@aia-mn.org)



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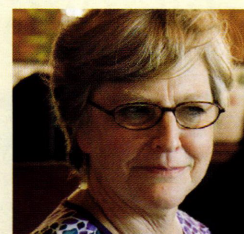
Get to know our writers and  
photographers. They're an  
interesting bunch.



**AMY GOETZMAN** is a Minneapolis freelance writer. She writes about the arts and culture and other inspiring things that happen in inspiring spaces.

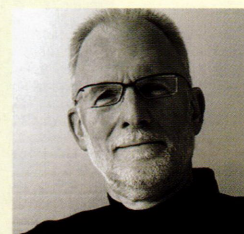
Previously the managing editor of *Midwest Home* magazine, **COLBY JOHNSON** is a Minneapolis freelance writer specializing in arts, culture, architecture, and design.

**CAMILLE LEFEVRE** teaches arts journalism in the Twin Cities and writes on the arts and architecture.



Minneapolis-based **LINDA MACK** writes on architecture and design for local and national publications.

Twin Cities architectural photographers **DENES SAARI** and **MARIA FORRAI SAARI** ([www.saariphoto.com](http://www.saariphoto.com)) recently traveled to Barcelona to photograph Gaudi's La Sagrada Familia, La Pedrera, and Park Güell.



**PETE SIEGER** ([www.siegerarchphoto.com](http://www.siegerarchphoto.com)) is a Minneapolis architectural photographer.



*Architecture Minnesota* is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the Editor of *Architecture Minnesota*. **Editorial office:** 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. **Web address:** [architecturemn.com](http://architecturemn.com). **Note to subscribers:** When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. **Subscription rate:** \$21 for one year, \$3.95 for single issue. **Postmaster:** Send address change to *Architecture Minnesota* at above address. Periodical postage paid at Minneapolis and additional mailing offices. **Printing:** St. Croix Press. **Color separations:** Southern Graphics Systems. Copyright 2013 by *Architecture Minnesota* (ISSN 0149-9106).



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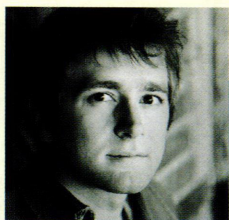
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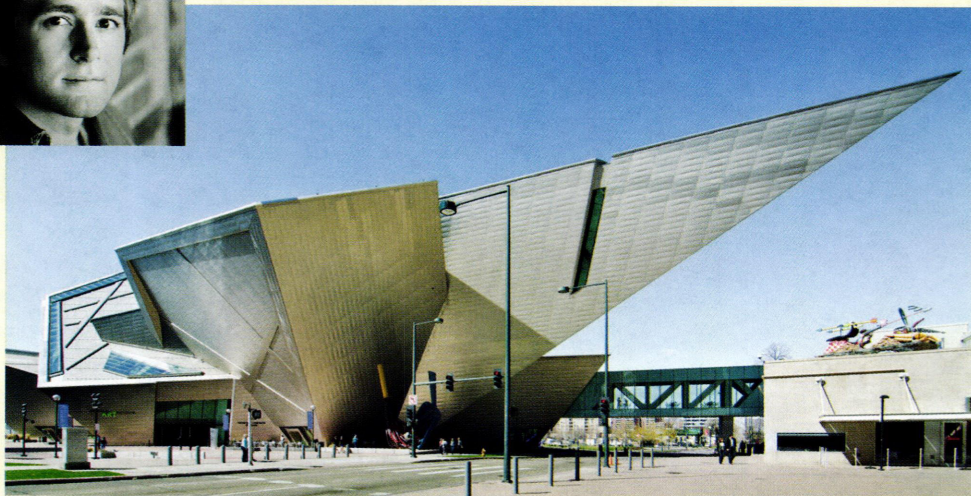
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**PICTURE PERFECT** We fill each of our issues with as much great architectural photography as we can, but there's plenty more that we don't have the pages for. So beginning this summer we'll be posting additional photos of the buildings and landscapes profiled in the magazine, plus other new images shot by our roving photographer friends.



*Peter VonDeLinde, who's filmed several architecture videos for architecturemn.com, recently shot the Daniel Libeskind-designed Denver Art Museum.*



## VIDEOS

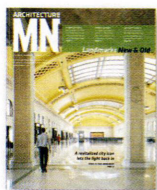
After you've read our print edition cover to cover, be sure to check out all the videos on [architecturemn.com](http://architecturemn.com).

If you missed the packed-house **Videotect 3 screening event** at the Walker Art Center Cinema in March, or if you'd like to relive it, then hit the play button on Ryan Siemers' video of the fast-moving evening. The stars of this short film include a Galactic Pizza delivery person, WCCO's Jason DeRusha, and several of the winning entrants.



*Four Humors Theater's Matt Spring and Jason Ballweber talk about their Viewers' Choice-winning entry.*

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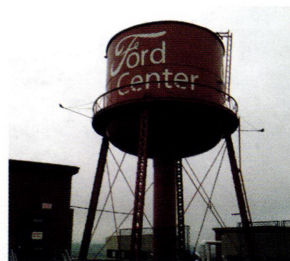
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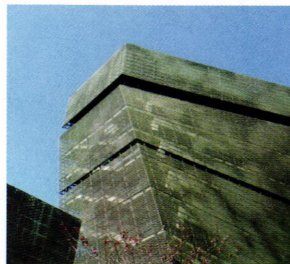
Follow us on Twitter for wide-ranging design conversations and the latest on Videotect 3.

We came to it late, but we're making up for lost time with 140-characters-or-less thoughts on built-environment news and issues, first peeks at our upcoming magazine coverage, and Twitpics of all the things we do and places we go.



**May 21**

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**April 20**

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# Mill City Summer Opera returns to **Mill Ruin Courtyard** for five unforgettable nights

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CULTURE  
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## Musical Mill-ieu

Since it opened in 2003, Mill City Museum's Ruin Courtyard has served as a magical backdrop for weddings, Fringe Festival performances, and the Mill City Live music series (see sidebar). Last summer, the historical site became the in-situ set for another creative venture: The Mill City Summer Opera (MCSO), Minnesota's only outdoor opera company, launched its inaugural season by performing Leoncavallo's *Pagliacci* to capacity audiences.

This summer, MCSO is back with five performances of Rossini's *Barber of Seville*, a comedic masterpiece in which love and deceit intertwine in 18th-century Spain. "There was always a sense that opera needed to happen here," says MCSO artistic director David Lefkovich of the Ruin Courtyard. "It's an incredibly dramatic, beautiful, and awe-inspiring space. For the audience, it feels operatic the moment they enter. The music also fits perfectly inside of it."

The courtyard's natural acoustics, Lefkovich explains, cause the instrumental sounds of the live orchestra to mix perfectly with the singers' voices. "The music is never so loud that it's overwhelming, but it's loud enough that you feel like you're

inside the music," he says. "For me, that's the most exciting way to experience opera. It urges interaction between music and the audience."

MCSO takes great care in negotiating the ruins' uneven ground, building platforms on gravel areas—which unfortunately can cause the platforms to shift. Despite the occasional spill by a performer, says Lefkovich, "the platforms are worth the trouble. If we put everyone on the pavement, we'd lose half of the space. Still, it's kind of a shock when we move from the indoor rehearsal room to the outdoor museum on our first day."

Performing "guerrilla opera," as Lefkovich calls MCSO's productions, is exciting for all involved. "There's a sensation in the ruins that we capitalize on with these well-known operas. We're showing them off in a new way—presenting the operas as they are but with a special electricity that the space gives to them so beautifully."

—Camille LeFevre

*The Mill City Summer Opera debuted in 2012 with a triumphant production of Leoncavallo's **Pagliacci** in one of the most unique outdoor settings in Minnesota.*

### ALTERNATIVE MUSIC

If opera isn't your thing, simply wait a few weeks for Mill City Live, a series of Wednesday-evening concerts in the Ruin Courtyard in August. For its 10th season, Mill City Live has assembled a diverse lineup:

- August 7** Alison Scott with Kevin Bowe and the Okemah Prophets
- August 14** Communist Daughter
- August 21** Cactus Blossoms
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## CityDeskStudio founders Bob Ganser, AIA, and Ben Awes, AIA (page 28), talk dreams, drives, and dream drives

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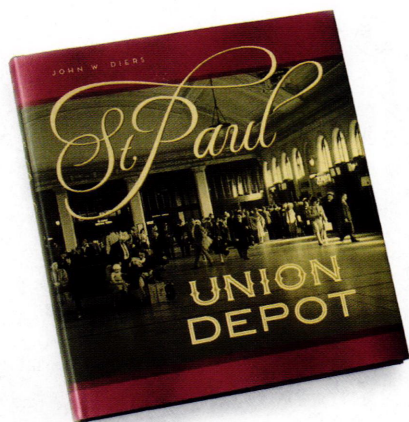
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## BACK ON TRACK



Above: The busy business lobby (head house) in 1952, with travelers lined up to buy tickets. Near left: The Travelers' Aid desk, staffed by volunteers.

## A new book looks back on the rich history of the recently revived St. Paul Union Depot

### ST. PAUL UNION DEPOT

By John W. Diers

University of Minnesota Press, 2013

"This book is about the St. Paul Union Depot," writes transit historian John W. Diers in his new book on the city's 1923 Beaux Arts landmark and the buildings and train sheds that preceded it. "[B]ut it is also about what economists call *creative destruction*, the process by which technology and innovation drive out the old and bring in the new." Construction of the Interstate Highway System and the growing popularity of air travel, among other factors, led to the closing of Union Depot in 1971, but in its post-Depression heyday the building was a bustling monument to the city's commercial growth and prosperity.

Diers and the University of Minnesota Press chose the perfect time to assemble their colorful black-and-white history: The recent \$245 million renovation of the complex as an intermodal transportation hub (page 32)—a project that brought the concourse and football-field-size waiting room back to their former glory—has ushered the landmark back into the media spotlight and sparked curiosity about its past.

Diers' narrative and the many absorbing historical images that accompany it more than satisfy that curiosity. The author opens the volume with his own personal history with the building—he frequented the depot in the late 1940s as the young grandson of a Great Northern Railway employee, and again in the 1960s as an avid train

traveler—and his fondness for the subject matter carries through the well-researched chronicle that follows. The book offers both a nuanced account of the forces that shaped rail travel through the decades and an intimate portrait of the countless workers and passengers who made the depot hum.

Today, as rail transit regains popularity, Union Depot is poised to become a thriving regional transportation hub once again—and an engine for continued Lowertown revitalization. Diers' book is a healthy reminder of how the old can become new again. "With energy increasingly expensive," he writes, "there could, and should be, a large-scale revival of the intercity passenger train and a bright future for the St. Paul Union Depot."

—Camille LeFevre

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INTERVIEW BY AMY GOETZMAN

The 2005 Chris Coleman, newly elected mayor of St. Paul, might not recognize the Lowertown St. Paul of today and tomorrow. Union Depot, largely mothballed at the time, has been beautifully renovated and reactivated as a major intermodal transit hub (page 32). It will anchor one end of a light-rail line that will itself have an enormous impact on the character and rhythm of downtown. And a new 7,000-seat, arts-friendly ballpark for the St. Paul Saints is scheduled to open next door to the farmers' market in spring 2015.

Union Depot, which enjoyed a huge turnout for its grand reopening in December, won't see heavy traffic until the Central Corridor line begins service in 2014. But it's already a destination. On the day we met the mayor there for an in-depth conversation on Lowertown's growing momentum, a bridal party posed for pictures around the Doric columns in front of the building and also in the grand lobby. The bride got so much attention from the diners at Christos Greek Restaurant that no one even noticed when the city's top official strolled through.

*St. Paul is on the cusp of several big changes in terms of transportation and development. How will they change its character?*

Our character will remain the same, but we'll be better. We reached our peak of development in the 1940s and 1950s; after that things began to stand still in terms of new buildings. But the great thing about that is that we were able to save a lot of the old places until we were ready for them, and that time is now. We're seeing tremendous new investment and laying plans for the future of the city, and because these great old buildings were still available, we're reusing the ones that capture the best of what St. Paul is all about.

>> continued on page 50

In Town Talk, we let community leaders and other insightful people do the talking.

TOWN  
TALK

## STATIONMASTER

Nearing the end of his second term in office, St. Paul mayor CHRIS COLEMAN reflects on the momentous changes occurring in and around Lowertown under his watch





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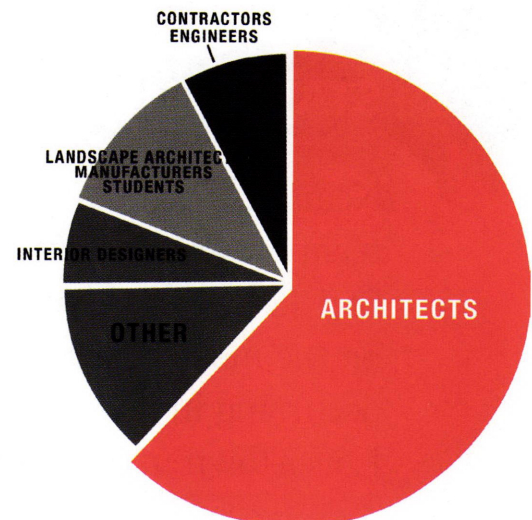
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building professionals



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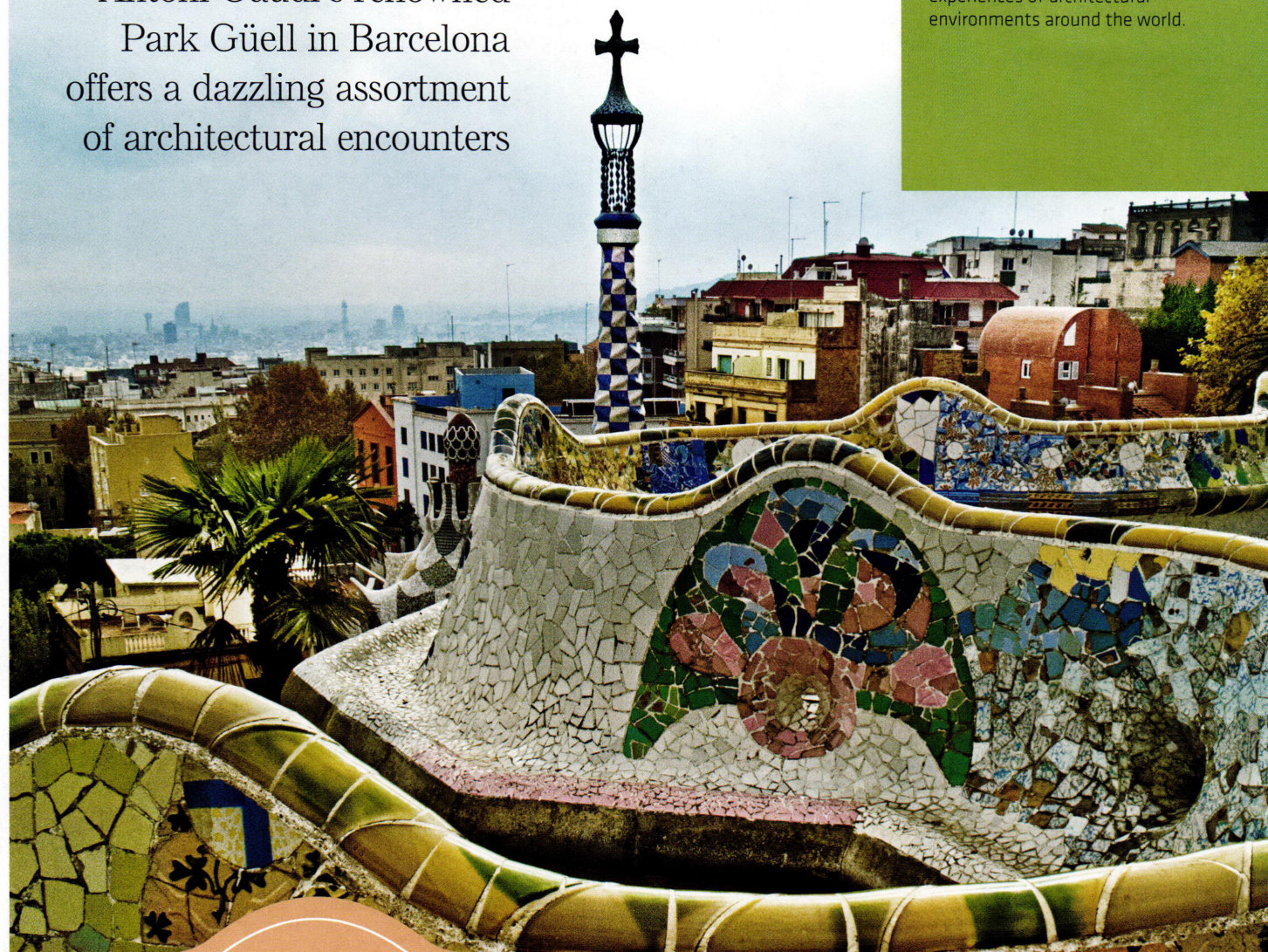


## Garden Variety

Antoni Gaudí's renowned Park Güell in Barcelona offers a dazzling assortment of architectural encounters

In Wayfarer, architects and other design enthusiasts share their experiences of architectural environments around the world.

WAYFARER



### What comes to mind when you hear the words *public park*?

If you're like us, you picture open green space with a handful of trees and possibly some garden paths. But Twin Cities architectural photographers Denes Saari and Maria Forrai Saari discovered so much more on a recent visit to Barcelona's historic Park Güell. Built between 1900 and 1914 as a residential enclave for the affluent, the wooded hillside estate was purchased by the city in 1922 to serve as a public garden with a range of distinctive structures. Two storybook gatehouses flank the park entrance, beyond which lies the Sala Hipóstila, a Doric temple supporting a broad terrace above. Elsewhere, viaducts and roadways built into the hillside boast unforgettable pedestrian arcades below. This Saari & Forrai image shows the colorful mosaic tile lining the perimeter of the terrace, with the spiral tower of one of the gatehouses beyond. The long, winding bench integrated with the tile work is known as the Banc de Trencadís. The city and the sea are visible in the hazy distance.

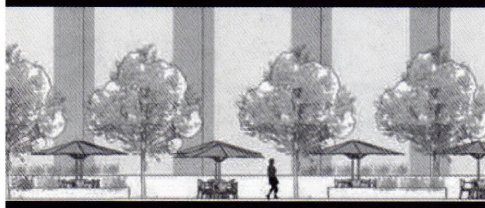
—Christopher Hudson





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**NORTH STAR LOFT**  
page 22



**1950s KITCHEN REFRESHED**  
page 25



## CHANGE OF SPACE

# Remodel. Renovate. Redesign.

The words may have slightly different definitions, but they all signify the improvement of existing spaces, and the best examples of each all come down to a few key ideas that are well executed. We kept this in mind as we assembled the following showcase of transformed living spaces, calling out the architects' ideas and solutions one at a time. How did the designers manage to enhance flow and daylighting while still differentiating living areas? How did they better connect the homeowners to their natural or urban surroundings? Let us count the ways.

—Christopher Hudson

**TREEHOUSE EXTENSION**  
page 28



**THREE PONDS RESIDENCE**  
page 31





# WHITE

BY COLBY JOHNSON

# SPACE



*Located in a former blanket factory, this 1,700-square-foot loft was redesigned to provide a comfortable, minimalist backdrop for the homeowner's world-class collection of contemporary furnishings and art.*



## A homeowner and an architect refine an undistinguished loft into a simple, serene environment for artful living

When an arts patron first approached James Dayton, AIA, of James Dayton Design about remodeling her newly purchased North Star loft in Minneapolis' historic Mill District, she had one simple design directive: "I told him that he could introduce any color he wanted to the design as long as it's white."

Downsizing from a 4,000-square-foot unit in neighboring Washburn Lofts to a 1,700-square-foot unit in the North Star building, the homeowner desired an open, inviting space where she could entertain large groups of family and friends, but also one in which she would feel comfortable when she was home alone with her small dog.

Quickly, the words *peaceful*, *calm*, and *unified* became the guiding design philosophies of the project. "Nothing about the homeowner's life is ordinary," says Dayton. "She's extremely sophisticated and unique, so the space is meant to be a reflection of that mindset and quality."

### Out of Sight

To preserve the lofted ceiling along the perimeter of the space, the designers consolidated the HVAC systems in the center of the unit, hiding them in a lowered ceiling in the entryway, kitchen, and master bedroom. "The transition from the lower, more private spaces to the higher, more public space creates a sense of expansion—it makes the [living and dining] space feel bigger and more generous than it actually is," says Dayton.



### Floating in Space

To achieve the airy, refined effect the homeowner sought, Dayton and his team designed cabinets and other custom millwork to "float" in the various living spaces. "The homeowner's design goal was to make a space that was incredibly serene," says Dayton. "The architecture is meant to kind of recede so that you're left with this quiet, peaceful envelope that's all about the homeowner, her art, and her family and guests."



## Gallery White

An avid art collector, the owner wanted the space to provide a clean backdrop for her most cherished artworks and furnishings. A crisp, museum-quality shade of white for walls and ceilings achieved that objective perfectly. To reinforce the apartment's flow and abundance of natural light, the designers specified a sliding etched-glass door both for the master bedroom and for the threshold between the entry foyer and the main living space.



### NORTH STAR LOFT

#### Location:

Minneapolis,  
Minnesota

#### Architect:

James Dayton Design  
[jddltd.com](http://jddltd.com)

#### Principal-in-charge:

James Dayton, AIA

#### Project lead designer:

Angela Varpness,  
Assoc. AIA

#### Interior design:

Conlin Rudd  
Interior Design

#### General contractor:

Urban Rebuilders

#### Size:

1,700 square feet

#### Completion:

July 2012

#### Photographer:

Paul Crosby

## Set in Stone

Dayton and his client chose a durable, high-quality silver travertine for countertops, bathroom flooring, a floating bench that lines the apartment's perimeter, and a step-up to the outdoor patio that's integrated with the bench. With its strong graining and color, the stone provides a stunning contrast to the richly stained maple floor. With references to the work of Italian architect Carlos Scarpa, the design of the bench and the small stair was a playful way to "shake things up a bit and do something interesting," says Dayton. **AMN**

Quickly, the words *peaceful*, *calm*, and *unified* became the guiding design philosophies of the project.



To create more intimate spaces, the design team lowered the ceilings in the entry foyer, kitchen, and master suite.



# Bustle & Flow

BY LINDA MACK

*A renovation and expansion of a busy midcentury kitchen blends airiness, functionality, and period detail*



Elizabeth Burnett and Adam Mans loved their 1950s rambler in Edina, but they didn't love the original boxy kitchen or tramping through the bedroom wing to get from the garage to the heart of the house. They chose to renew existing rooms instead of adding on, so Jean Rehkamp Larson, AIA, and Ryan Lawinger of Rehkamp Larson Architects devised a simple plan: Expand the kitchen toward the backyard, add a much-needed mudroom, and tie a new back entrance to the garage with a sidewalk. The 275-square-foot addition opened up the whole back of the house, created an enviable new kitchen, and provided room for coats, boots, and gear of all sorts. "The whole house lives dramatically differently," says Rehkamp Larson.





## Openness and Light

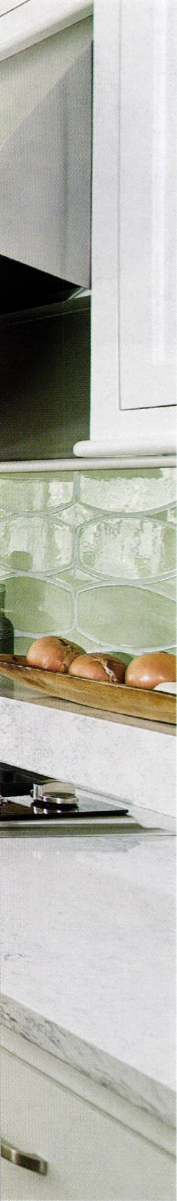
Gone is the claustrophobic kitchen and its table without a view. Instead the space flows from the back door through the mudroom to the kitchen, with its marble-topped island, and on to the original dining room. A rounded half-wall hides the mudroom clutter while letting in light. Another half-wall better connects the old dining room to the kitchen and spills light into the formerly enclosed stairway. "That wouldn't have worked without taking down the wall," says Rehkamp Larson.



## Deco Detailing

Subtle details tie the new space to the old. The ceiling molding continues from the living and dining rooms. The open shelving and half-walls borrow their curves from the existing Streamline Moderne fireplace mantel. Simple metal drawer pulls recall the 1950s, while the custom star-pattern design of metal grates and the dog gate was taken from the front door's back plate. Even a scallop detail from the old kitchen resurfaces in the custom range hood.





## Command Center

Turn the corner from the mudroom and you've reached the kitchen's command center, where there's a place for everything—from mail to an electronics charging station to the computer—and everything is in its place. "There's something about having the work desk big enough," says Rehkamp Larson, so kids can group around the computer or mom can check a recipe while a child does homework. The desk is eight feet long. And the electrical cords are invisible: Like the printer, they live in the cupboards. **AMN**



What a difference 275 square feet can make! Rehkamp Larson's compact addition created a mudroom and new back entrance that eliminated the original entry from the garage through the bedroom wing. A new island and work desk provide space for informal eating and homework.



## 1950s KITCHEN REFRESHED

**Location:**  
Edina, Minnesota

**Clients:**  
Elizabeth Burnett and Adam Mans

**Architect:**  
Rehkamp Larson Architects  
[rehkamplarson.com](http://rehkamplarson.com)

**Project design team:**  
Jean Rehkamp Larson, AIA;  
Ryan Lawinger

**General contractor:**  
Quality Home Transformations

**Size:**  
275-square-foot addition on two levels plus other remodeled space

**Completion:**  
December 2011

**Photographer:**  
Andrea Rugg Photography



# Light Touch



AN INSPIRED  
REMODEL BRINGS  
A DARK SUBURBAN  
HOME INTO THE  
LIGHT—WITHOUT  
CHANGING  
EVERYTHING





A simple wood, white, and red palette repeats throughout the house, unifying the living spaces at low cost. The kitchen's new integral slab table (right) ties in with the refinished wood floors in the living room, while red cabinetry and chairs provide visual pop.



By Amy Goetzman

While 1980s fashion keeps coming back, most 1980s residential design is viewed with far less interest or nostalgia. "We're starting to hear of renovations happening with this era of home, but we haven't seen a lot that are architecturally designed," says Bob Ganser, AIA, of CityDeskStudio. So when Ganser and his partners were commissioned to refresh a 1984 suburban home, they found themselves in largely uncharted territory.

With the homeowners in Singapore, the initial design meetings took place via Skype. "They wanted to do something that would stand out," says Ganser. But the project was nearly called off when the family returned to Minnesota and saw the house for the first time in years. "They were overwhelmed," Ganser recalls. "They felt like every surface in the house needed updating."

The architects convinced them not to rethink everything. "We would focus on the main-floor renovation and treat the rest of the house with new paint, floors, and carpet—simple finishes that tied it all together," says Ganser. By allowing an eclectic mix of influences to work together, the firm created a home that feels cosmopolitan *and* all new.

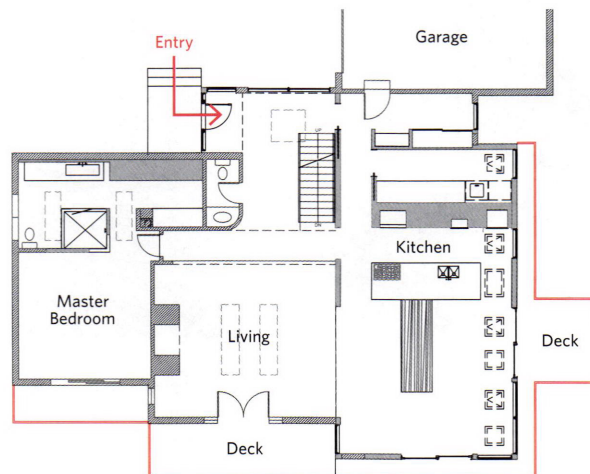
## Embracing the Light

The kitchen is the dramatic heart of the project, with sleek red cabinetry and an integral slab table. It would be at home in any international city, just as right in a skyscraper apartment as in this wooded aerie, because it uses the sky as a key design element. That set the tone for the adjustments made to the rest of the house. The final effect is that of a modern treehouse, fresh and full of light.

New floor-to-ceiling sliding glass doors line two sides of the slightly expanded kitchen, bringing natural light deep into the home.

## Down with Walls

A warren of small rooms gave the house a confined feeling, so walls came down—inside and out. "We cut into the existing kitchen area and completely opened up the corner of the house, adding sliding doors for light and cross-ventilation," says Ganser. The architects also took out an entry closet, "edited" walls, and created a pocket door with a window. "Now, as soon as you come in, you see through the house and into the trees instead of looking at a closet," says Ganser.





## Right-Sizing the Deck

The house originally featured a deep wraparound deck. "It was typical of some of these 1980s houses, but it was too much—there was twice as much deck as inside space," says Ganser. "They didn't need all that." By reducing the deck into two small deck areas connected by a catwalk, the architects brought more daylight into the home's walkout lower level. And the elevated outdoor space is more inviting at its new scale.



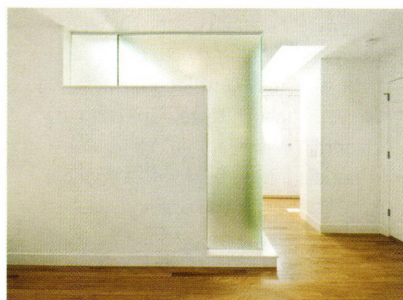
The architects convinced the homeowners not to rethink everything. "We would focus on the main-floor renovation and treat the rest of the house with new paint, floors, and carpet—simple finishes that tied it all together," says CityDeskStudio's Bob Ganser, AIA.

## Contemporary Flow

With the knowledge that light would soon pour into the kitchen, entry, and gathering spaces, the owners wanted to lighten up the rest of the home, too. CityDeskStudio accomplished this by replacing heavy railings and half-walls with spare steel-and-cable railings, painting the 1980s-style oak trim white, and simplifying ornamental elements. These changes put the focus on the environment that surrounds the home while also unifying the redesigned main floor with the spaces that were simply refinished. **AMN**



*The lushly wooded lot is a big reason the family originally purchased the home. The redesign focused on maximizing visual and physical access to the serene natural setting.*



### TREEHOUSE EXTENSION

#### Location:

Minnetonka, Minnesota

#### Clients:

Graciela Magnoni  
and Mano Singh

#### Architect:

CityDeskStudio  
[citydeskstudio.com](http://citydeskstudio.com)

#### Principal-in-charge/ lead designer:

Bob Ganser, AIA

#### Design team:

Ben Awes, AIA;  
Christian Dean, AIA;  
Tam Ngo

#### General contractor:

Stinson Builders

#### Size:

1,828 square feet remodeled  
plus 179-square-foot addition

#### Completion:

June 2012


#### Photographer:

Brandon Stengel, Assoc. AIA,  
Farm Kid Studios



# Land Line

By Christopher Hudson



**A suburban backyard that blended with surrounding wetlands gets light boxes and a clear, contoured boundary that doubles as a stormwater-management system**

After living with a verdant but ill-defined outdoor living space for more than a decade, Plymouth, Minnesota, homeowners Lew and Nicki Zeidner knew it was time to draw the line. "Some of the beauty of the land is that it merges with [adjacent] wetlands," says Lew, "but there was this constant issue of, 'What do we care for? What do we grow?'"

Landscape architect Adam Regn Arvidson of Treeline and architect Colin Oglesbay, AIA, with CO/A Studio (but with Shelter Architecture at the time) gave them the spatial clarity and visual comfort they sought while simultaneously taking steps to protect nearby ponds from stormwater runoff. How? By creating a distinct border to the yard in the form of an aesthetically pleasing infiltration trench planted with common rush. Inside the line are turf, a rock outcropping circle, and an inviting sunken fire circle; outside are trees and brush in all their ungroomed glory.

## Outline Form

The yard's artful contours were actually dictated by city mandate. "We just drew where the wetland buffers were, and it made this really interesting form," says Arvidson. "And that's essentially the Greenline [see description under "Environmental Health"] that you see today." Oglesbay added a note of rectilinear contrast by designing two wood light boxes near the fireplace. They work as both benches and low tables, but the Zeidners mostly love them for their soft glow after dark.

## Environmental Health

Arvidson and Oglesbay call the infiltration trench the Greenline: a system of planting soil, aggregate held in place by a perforated fabric, and perforated and nonperforated pipes that carry water to where it needs to enter the ground. So far, the Greenline has easily handled all of the runoff from the back half of the property and roof. "There are a lot more elegant and integrated ways to deal with downspout stormwater than plopping a kidney-shaped rain garden in your yard," says Arvidson. "We think this is one good alternative." **AMN**

### THREE PONDS RESIDENCE

**Location:**  
Plymouth, Minnesota

**Clients:**  
Lew and Nicki Zeidner

**Landscape architect:**  
Treeline  
[treeline.biz](http://treeline.biz)

**Principal-in-charge:**  
Adam Regn Arvidson

**Architect:**  
Shelter Architecture  
[www.shelterarchitecture.com](http://www.shelterarchitecture.com)

**Project lead designer:**  
Colin Oglesbay, AIA

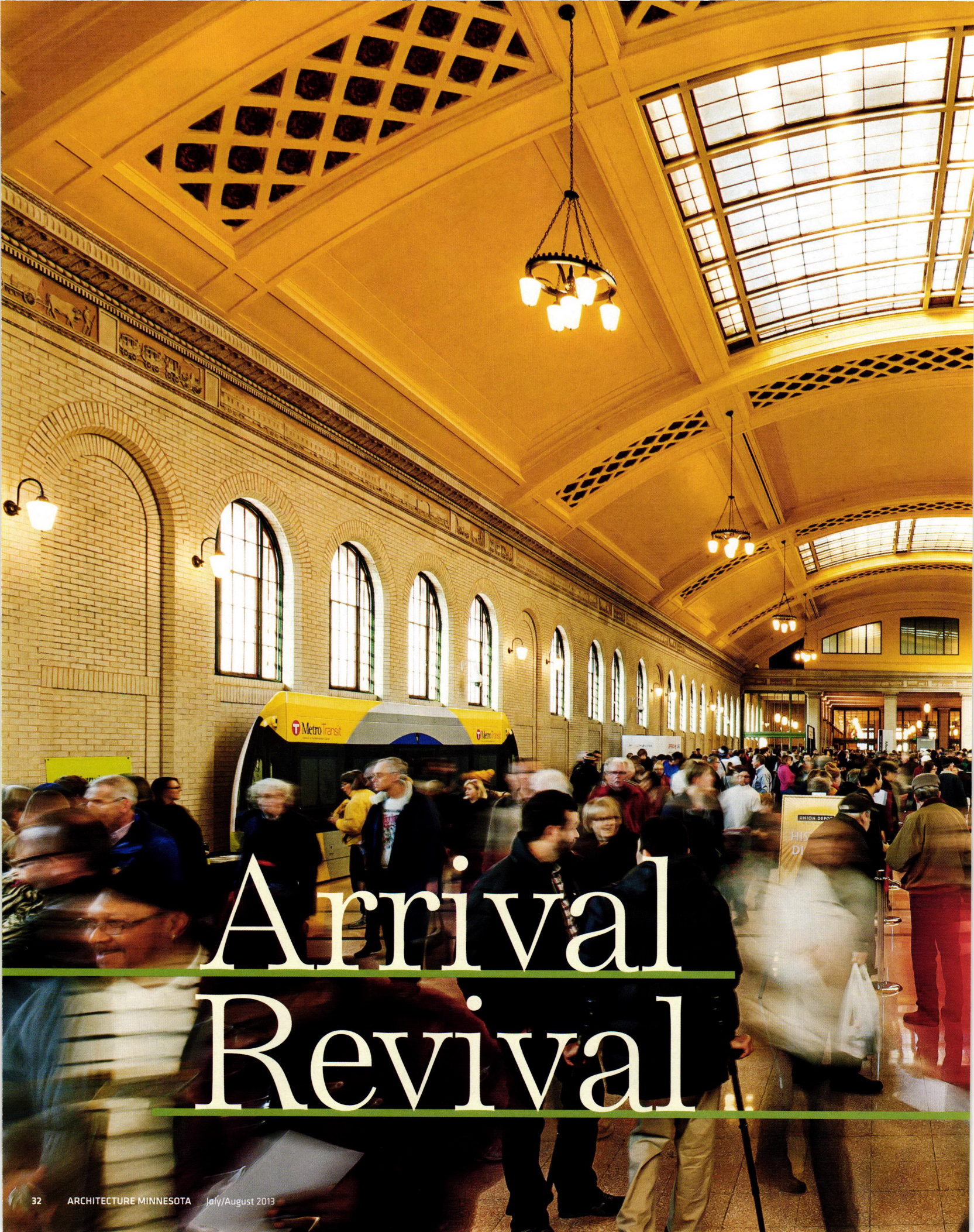
**General contractor:**  
Windsor Companies

**Cost:** \$106,750

**Completion:** October 2009

**Photographer:**  
Brandon Stengel, Assoc. AIA,  
Farm Kid Studios





# Arrival Revival





A complex \$245 million renovation of St. Paul's Union Depot restores the Beaux Arts landmark as a world-class regional transportation hub.

The project's centerpiece is the dramatic reopening of the barrel-vaulted, skylit waiting room after more than 40 years of disuse.

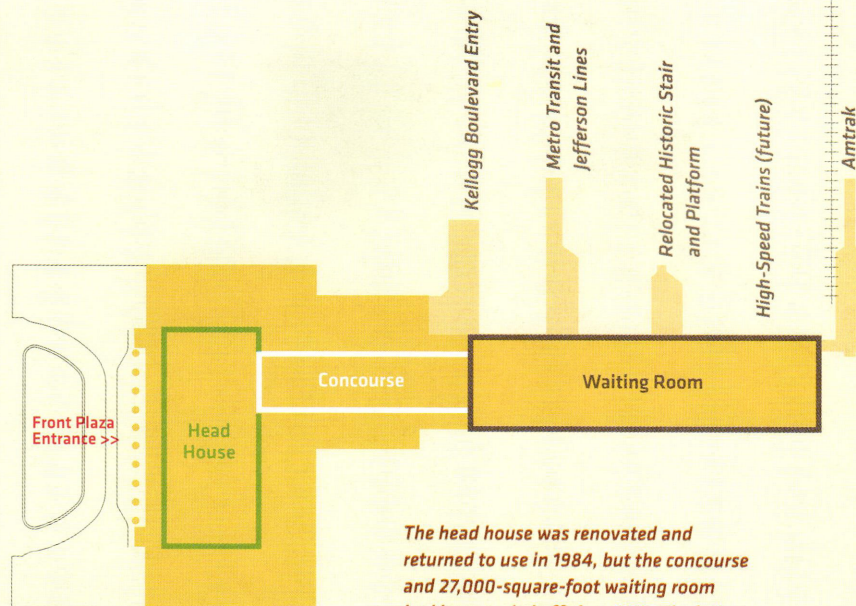
BY LINDA MACK

"Station Master E.P. Bruers" reads the bronze letters on a weathered wood door in St. Paul's Union Depot. There's no stationmaster now, and there aren't 140 trains arriving and departing daily as there were in 1923, when the Neoclassical depot opened. But unlike most monumental railroad stations across America, which have been either adapted for new uses or leveled, the Lowertown landmark has been revived for its original purpose—as a transportation hub.

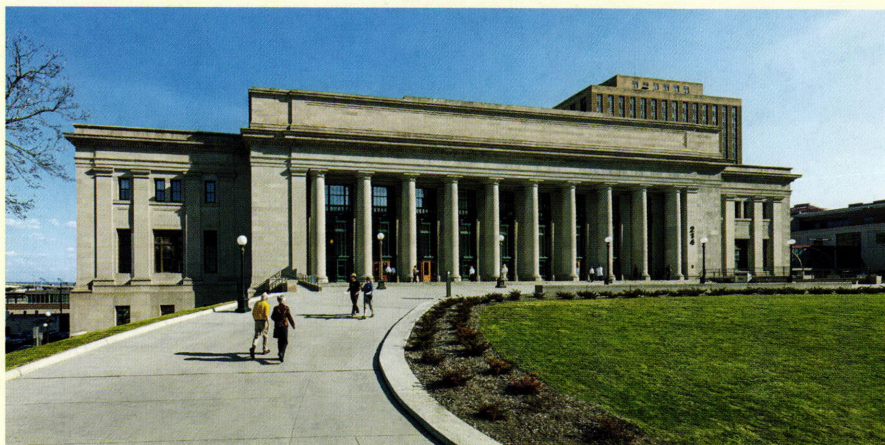
Thanks to a long-term commitment by the Ramsey County Regional Railroad Authority, the depot and its long-shuttered concourse and waiting room have opened to Metro Transit, Jefferson Lines, casino buses, and tourist buses. The multi-modal transit hub stands ready to serve as the first station on the Central Corridor light-rail line in 2014—and to host Amtrak trains when they make their historic return to downtown St. Paul by the end of 2013. And a bike terminal and shop will add another form of transportation.

*Visitors flooded the restored waiting room during the complex's grand reopening in December. The barrel-vaulted skylights had been blacked out since World War II.*





*The head house was renovated and returned to use in 1984, but the concourse and 27,000-square-foot waiting room had been sealed off since 1971. The latter spaces now lead to Metro Transit and Jefferson Lines buses and will link to Amtrak trains beginning in 2014.*



*Above: With the new Central Corridor light-rail line on Fourth Street (not pictured) now blocking the front drive, the entry plaza serves pedestrians only. Below: Grand reopening revelers take in a presentation in the head house. Right: In the front vestibule, an elevator was inserted where telegraph and telephone rooms once stood.*



## UNION DEPOT MULTI-MODAL TRANSIT AND TRANSPORTATION HUB

### Location:

St. Paul, Minnesota

### Client:

Ramsey County  
Regional Rail Authority

### Architect of record:

HGA Architects  
and Engineers  
[hga.com](http://hga.com)

### Principal:

Becky Greco, AIA

### Project manager:

Michael Bjornberg, AIA

### Project historic architect/designer:

Michael Bjornberg, AIA

### Project architect:

Leigh Rolfshus, AIA

### Architectural partners:

Beyer Blinder Belle  
[beyerblinderbelle.com](http://beyerblinderbelle.com)

Rafferty Rafferty  
Tollefson Lindeke  
Architects

[rrtlarchitects.com](http://rrtlarchitects.com)

Luken Architecture

GA Design LLC

### Landscape architect:

Close Landscape  
Architecture+

### Construction manager:

Mortenson Construction

### Site/transportation:

URS and design team

**Size:** 198,000 square feet  
on 33-acre site

**Cost:** \$245 million

### Phase I completion

(head house, front plaza):  
December 2011

**Phase II completion**  
(waiting room, train deck,  
parking): December 2012

**Photographer:** Paul Crosby





*Pedestrians still enter through the 1920s wood doors. In the vestibule, a new elevator and two stairways designed in the spirit of the building and its era of architecture lead down one level to what is now the car drop-off point.*

St. Paulites are thrilled. "I had no idea how important this building is to St. Paul until I started working on it," says Michael Bjornberg, AIA, historic architect and project manager for HGA Architects and Engineers, which led the architecture and engineering for the \$245 million project. URS was the lead on the transportation infrastructure, and Beyer Blinder Belle, the New York firm that renovated Grand Central Station, designed the new bus and train platforms and the new Kellogg Boulevard entry.

"This is the place where soldiers went off to war and didn't come back," says Josh Collins, communications manager for Ramsey County Regional Rail Authority, who leads tours of the breathtaking renovated waiting area and new bus station below. "Or the first place that someone set foot on U.S. soil. People have such an emotional connection to this building."

Indeed, for nearly 50 years, the Charles Sumner Frost-designed depot, which replaced the 1881 depot designed by Leroy Buffington, was both the icon and the bustling heart



*Few buildings convey St. Paul's history as strongly as Union Depot: The building stands where the railroads met the Mississippi River.*

1881

The original depot, designed by Leroy Buffington, is completed.

1884

The first depot is damaged by fire. It's rebuilt and eventually expanded with a taller central tower.

1915

The first depot burns down.

1917

Construction begins on a new station designed by Charles Frost, but World War I delays its completion by several years.

1923

The Union Depot that stands today opens.

1929

Great Northern Railway unveils the world-class Empire Builder.

1935

The journey to Chicago is reduced from 10 hours to 7 with the introduction of Chicago and North Western Railway's 400 train.

1971

The complex closes on April 30 after a decades-long decline in rail travel. The Afternoon Zephyr is the last train to leave the station.

1974

St. Paul Union Depot is added to the National Register of Historic Places.

1984

The head house is renovated by Rafferty Rafferty Mikutowski & Associates to include a restaurant and offices.

2005

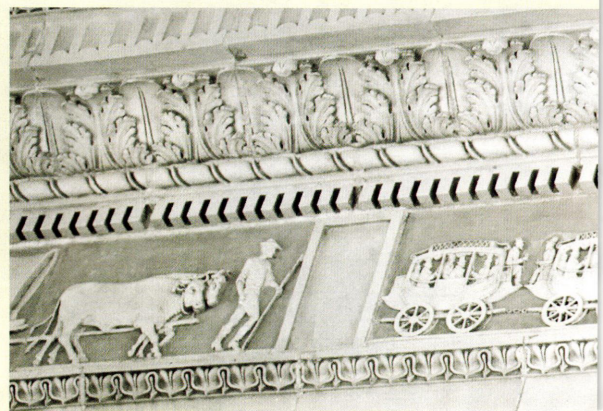
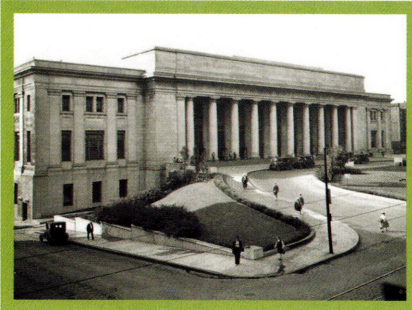
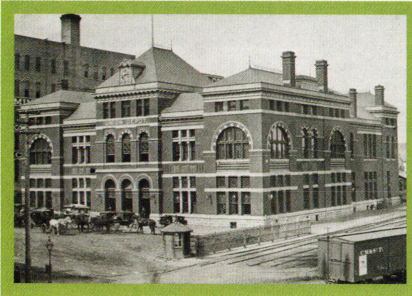
Ramsey County Regional Railroad Authority secures funding to redevelop the depot as a multi-modal transit hub.

2012

The renovated waiting room and concourse are reopened to the public after more than 40 years of disuse.

2014

The Central Corridor light-rail line begins service, anchored at one end by the depot.







*The view from that historic platform makes plain what the depot used to be about: coming and going. Most of the track is gone now, but new bus ticket stations and a glass-walled waiting area bring life to the historic hub.*



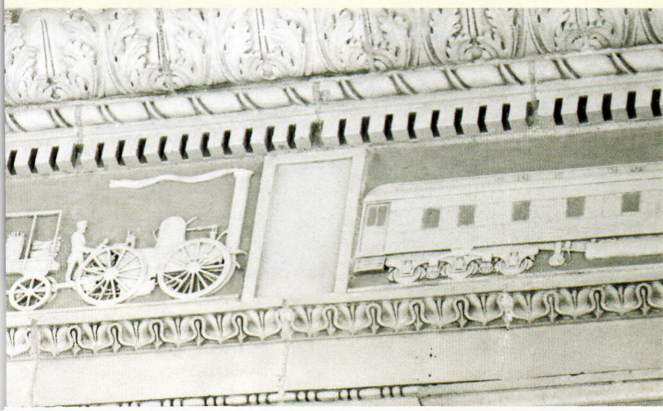
**Above:** A glassy enclosed waiting area designed by Beyer Blinder Belle of New York conveys bus travelers from the historic waiting room down to the bus platform below.  
**Opposite:** The waiting room just prior to its restoration.

of the city. The imposing complex was listed on the National Register of Historic Places in 1974 as “a landmark of westward rail expansion.”

Ironically, Bjornberg points out, by the time the second Union Depot opened in 1923, rail transportation had peaked. Automobile traffic was taking off. Speedway/Wold-Chamberlain airfield (now Minneapolis–St. Paul International Airport) was built in 1920. World War II brought men and material back to the depot—and a dormitory, canteen, bowling alley, and USO headquarters into vacant spaces in the building. But after the war, rail’s fate was sealed. The last Empire Builder left Union Depot on April 30, 1971, and Amtrak moved to the dull Midway station in 1978.

But unlike so many train stations, Union Depot wasn’t razed and it wasn’t forgotten. A 1984 renovation by Rafferty Rafferty Mikutowski & Associates (now Rafferty Tollefson Lindeke Architects)

>> continued on page 54



**The terra-cotta frieze in the waiting room traces the history of transportation in St. Paul, from ox carts to electric trains. American Masonry Restoration tried out 13 cleaners to find one that would clean the frieze without destroying the pigmentation that gives it depth.**



BY CHRISTOPHER HUDSON

**How does an architecturally notable building stay a secret?** The reason usually has something to do with geography—the structure is located outside of a metropolitan area, or perhaps it's tucked into a city neighborhood on a side street. *Architecture Minnesota* shines a spotlight on under-exposed modern landmarks in the following pages by taking you around the state and through time: Of the following selections, no two reside in the same community, and we've chosen one gem (or two) from each decade dating back to the 1950s. Have you visited or strolled past any of these captivating buildings? If so, help us spread the word.

## MINNESOTA'S BEST-KEPT ARCHITECTURAL SECRETS

U.S. Land Port of Entry  
WARROAD

Weber Music Hall  
DULUTH

Alcuin Library  
COLLEGEVILLE

University of  
Minnesota Morris  
MORRIS

Kenwood  
Residence  
MINNEAPOLIS

St. Columba  
Catholic Church  
ST. PAUL


Winton Guest House  
OWATONNA



MORGAN SCHEFF

*More Minnesotans would know about St. Columba if it weren't situated mid-block in an unassuming residential district.*





The sanctuary's oval, fish-like shape echoes an early Christian symbol. The St. Columba congregation will celebrate its centennial in 2014.

PETE SIEGER

ST. PAUL

## St. Columba Catholic Church

Barry Byrne

**1951** Unless you worship at St. Columba Catholic Church in St. Paul or live within several blocks of it, you're not likely to know about this Hamline-Midway neighborhood jewel. But you

should. The impressive limestone structure features tall, curving sidewalls cut with a series of narrow vertical windows that bring otherworldly light into the sanctuary, and, in front, a soaring circular bell tower flanked by straight walls, each embedded with a granite cross. The metal-clad main doors reinforce the church's decidedly modern character.

St. Columba may be hidden away, but it's no secret to University of Minnesota architecture students,

several of whom visit the church each summer to sketch it and review the original architectural drawings. Nor was this landmark a secret to architectural critic and historian Larry Millett when he wrote his indispensable *AIA Guide to the Twin Cities* (2007). "Along with Christ Lutheran Church in Minneapolis," Millett opined, "it ranks as a high point of modern church architecture in the Twin Cities."





*Breuer's concrete "trees" are as engrossing up close as they are from a distance, thanks to the pattern of the boards that formed them. In between the two structures, a freestanding concrete stair descends to the library's lower level.*



BILL HEDRICH, HEDRICH-BLESSING; ST. JOHN'S UNIVERSITY ARCHIVES

#### COLLEGEVILLE

## Alcuin Library St. John's University Marcel Breuer

**1964** Virtually every Minnesotan has laid eyes on at least a photograph of the world-renowned, Marcel Breuer-designed Abbey Church at St. John's University, with its dramatically folded concrete sidewalls, honeycombed stained-glass north wall, and iconic banner bell tower. But only a fraction of the population is familiar with the Breuer-designed building across from the great church: Alcuin Library.

Don't let the building's simple orthogonal exterior—distinguished primarily by Breuer's use of hollow-tile chimney flues over the large upper windows—fool you. Inside are two of the most breathtaking structural elements you'll ever see: concrete "trees" whose slightly contoured, board-formed branches support the open-plan library's vast roof. For more structural elegance, take the central staircase down to the library's lower level and view the stair from all sides. Of all the great architecture highlighted in this feature, St. John's is the destination we most highly recommend. If you haven't walked the Collegeville campus (near St. Cloud), make the drive this summer.



## University of Minnesota Morris

Humanities and Fine Arts Building

Ralph Rapson  
and Associates

1973

Heating Plant

Cerny Associates

**1970** Moving out to the western edge of the state, we couldn't choose between two modern landmarks at the University of Minnesota Morris—the Heating Plant and the Humanities and Fine Arts Building, completed three years apart—so we just decided to list the small campus as a whole. The Heating Plant, a vertical, brick-clad equilateral triangle with its roof running nearly all the way down to the ground at one end, boasts a geometric form as pure as Fort Snelling's Round Tower. The Humanities and Fine Arts Building is equally

angular but far larger and more complex, with a series of shed-roofed light scoops that architecture students used to call “honkers.” Not surprisingly, all those light scoops create bright and airy interior spaces for making and displaying art, rehearsing and performing.

The campus is even more notable for its within-reach goal of carbon neutrality—an achievement that will be made possible in part by the Biomass Research and Demonstration Facility (a 2009 addition to the Heating Plant, by HGA Architects and Engineers) and a LEED-Gold Welcome Center (a 2009 renovation of a 1915 engineering building, by Meyer, Scherer & Rockcastle).

*The small Morris campus punctuates otherwise flat, agricultural land, and the large and angular Humanities and Fine Arts Building is the exclamation point.*



COURTESY OF RALPH RAPSON AND ASSOCIATES



PAUL CROSBY

*The brick Heating Plant was the first signal that the University of Minnesota Morris intended to become an architecturally progressive campus. The school sought crisp, contemporary design for the plant's 2009 expansion: the cedar-clad Biomass Research and Demonstration Facility.*





MIKE EKERN, UNIVERSITY OF ST. THOMAS

*Frank Gehry says the Winton Guest House's pyramids, trapezoids, and boxes were inspired by painter Giorgio Morandi's celebrated still-life studies of bottles, vases, and, yes, boxes.*

OWATONNA

## Winton Guest House

### Frank Gehry

**1987** The most provocative gem on our list is also the only one that's been relocated. In the early 1980s, arts patrons Penny and Mike Winton commissioned then-little-known architect Frank Gehry to design a guesthouse for their midcentury, Philip Johnson–designed residence on Lake Minnetonka, and Gehry delivered an exuberant composition of geometric forms clad in brick, sheet metal, and Minnesota limestone, among other materials. But the Wintons sold the property in 2002 to a real estate developer who subdivided it and eventually donated the 2,300-square-foot guesthouse to the University of St. Thomas, on the condition that the school move it to another location.

The house's transport down to St. Thomas' Gainey Conference Center in Owatonna was no small feat; the structure had to be disassembled into eight pieces, hauled 110 miles by a building mover, and carefully reassembled and repaired—a process that took three years to complete. But the bold endeavor was well worth the effort, because the Winton Guest House is now open for public tours during the spring and summer months. Inside, several engaging exhibits tell the story of the house and its makers.



DON F. WONG



DON F. WONG

*The glassy Kenwood Residence opens to expansive garden and lake views during the day. At night, with its birch-veneer louvers closed and its drapes drawn, it achieves an air of mystery.*





MINNEAPOLIS

## Kenwood Residence

VJAA

(then Vincent James Associates)

**1997** Nestled inconspicuously into its upscale urban neighborhood, the Kenwood Residence is the touchstone of minimalist residential design in the Upper Midwest. The L-shaped, glass-and-limestone home was designed to frame the owner's art

collection and views to the landscape, with the airy main-floor living and dining space flowing seamlessly through floor-to-ceiling glass doors to an outdoor sculpture court and gardens. Too open to the gaze of neighbors, you worry? A system of rolling birch-veneer louvers can quickly create privacy, or diaphanous drapes can afford partial privacy while still allowing sunlight to filter in.

The residence won an AIA National Honor Award for its "sophisticated use of materials and a lightness

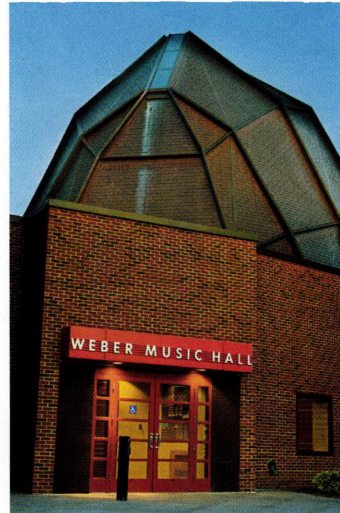
in its overall feel," and Minnesota's top architects all seem to agree that the home is aging gracefully. "What pleases me about this modern residence overlooking the Lake of the Isles," Duluth architect David Salmela, FAIA, recently observed, "is that its first regard is the site. Everything is elegantly positioned as if the land were the most respected element. Even the owner's amazing sculpture collection appears to grow out of the ground."





Inside the intimate but towering Weber Music Hall, no two surfaces are parallel. That's because parallel surfaces cause standing (sound) waves, which distort the bass and lower midrange frequencies.

PETE SIEGER



BRETT GROEHLER, UMD

DULUTH

## Weber Music Hall University of Minnesota Duluth Cesar Pelli and Associates with Stanius Johnson Architects

**2002** The small yet soaring interior of Weber Music Hall is undeniably beautiful, but *beautiful* would be a vastly insufficient descriptor if audiences could see the symphony of sound waves above and all around them. The highly unusual shape and height of the 350-seat hall isn't simply a bold design statement; it's a direct result of the verticality needed to create the necessary volume for an intimate, acoustically world-class performance space. Of course, audiences can *hear* the incredibly rich sound. And performers revel in it. Chanticleer, a Grammy Award-winning male chorus, returned to the hall after their performance and sang well into the night, experimenting for their own enjoyment.

Weber Music Hall can be "tuned" for different performances by adjusting the 48 mid-bass traps and 5,000 square feet of pleated drapery. But what makes the space truly exceptional is its sound isolation—it's so well isolated from outside noise that you can actually hear a pin drop. "Musically, it increases the potential dynamic range, allowing the ensemble to play more softly," says Weber technical director and facilities manager Don Schraufnagel. "This increases the range of dynamic expression available for the composer, maestro, and performers."

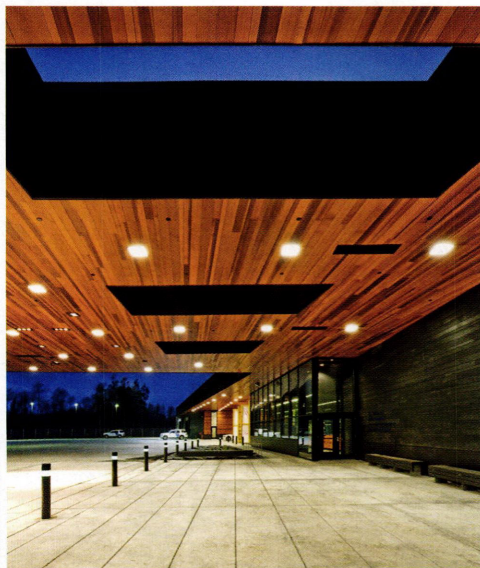


## U.S. Land Port of Entry Julie Snow Architects

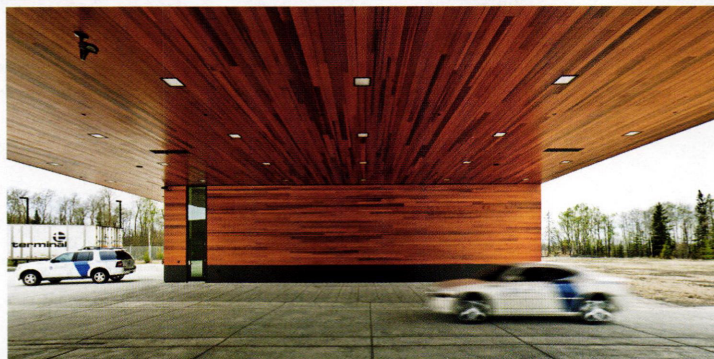
**2010** “[T]he Warroad U.S. Land Port of Entry beautifully captures the tension between openness and security, accessibility and safety, that has come to characterize our relationship with the rest of the world, even our closest ally, Canada,” wrote Thomas Fisher, Assoc. AIA, in our March/April 2011 issue. A product of the General Services Administration’s Design Excellence Program, the 40,000-square-foot, horizon-hugging structure—essentially three separate interior spaces connected by two dramatic canopies—defied all expectations for a border station when it opened in early 2010. The dark-stained wood exterior and contrasting naturally stained wood of the canopy undersides achieve

a perfect blend of modern and Northwoods character, while the station’s open interiors and generous glazing give the staff the sightlines they need in all directions.

The project has won numerous major design awards, including an AIA National Honor Award and five General Services Administration Design Awards. The jury that bestowed an AIA Minnesota Honor Award on the building lauded it for giving travelers “a sense of nobility as they pass from country to country.” How fortunate for Minnesota that one of its newest architectural gems is an impression-making gateway building.



PHOTOS BY PAUL CROSBY



*In its mastery of form and materials, the U.S. Land Port of Entry in Warroad gives travelers a heightened sense of both openness and sheltering enclosure. Coen + Partners carried the building’s site-sensitive modern design out into the landscape.*



## U SHOULD SEE THESE BUILDINGS

NOT SURPRISINGLY, a number of midcentury-and-later buildings in the University of Minnesota system were considered for this feature. Only the University of Minnesota Morris and the University of Minnesota Duluth's Weber Music Hall made the final cut, but few Minnesota architects would have complained had we instead included the ruggedly refined **Rarig Center for the Performing Arts** (Ralph Rapson), on the Twin Cities' West Bank campus. The building contains a variety of laboratories and studios as well as four differently configured theaters, including a smaller-scale replica of the original Guthrie's thrust stage.



PATRICK O'LEARY

1972



PETE SIEGER

1960/2002

And speaking of Ralph Rapson, the East Bank's **Rapson Hall**, home of the U's architecture and landscape architecture programs, boasts both quality midcentury design (Thorshov & Cerny) and a contemporary copper-clad addition (Steven Holl Architects with VJAA) that's especially stirring at night.



2009

KATE JOYCE

The University of Minnesota Duluth reshaped its architectural identity in the first decade of the 21st century under the guiding hand of former chancellor Kathryn Martin. Our favorite recent buildings include the structurally expressive, LEED-Gold **James I. Swenson Civil Engineering Building** (Ross Barney Architects with SJA Architects) and the environmentally expressive, LEED-Platinum **Bagley Nature Area Classroom Building** (Salmela Architect).

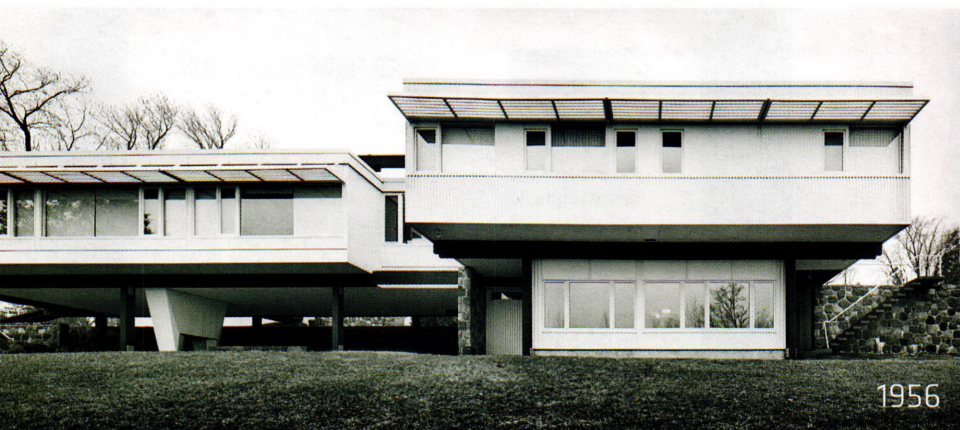
Have you visited or strolled past any of these captivating buildings? If so, help us spread the word.



2010

PAUL CROSBY





PETE SIEGER

## OTHER NOTABLE NOTABLES

ADDITIONAL UNDER-THE-RADAR OR OUT-OF-THE-WAY GEMS include the **Starkey House** (Marcel Breuer) in Duluth, a home we'll be highlighting in an upcoming issue. Viewed from the street, the 4,000-square-foot house borders on unassuming; in back it floats dramatically above a landscape overlooking Lake Superior. Another modern landmark is the brilliantly blue **IBM Headquarters** (Eero Saarinen, expanded over the years) in Rochester. Many Minnesotans have glimpsed the glimmering complex from Highway 52, but few have had a close encounter.

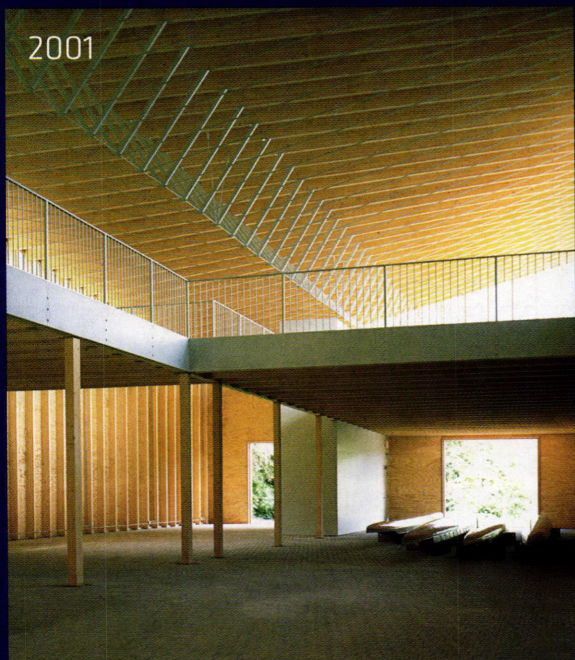
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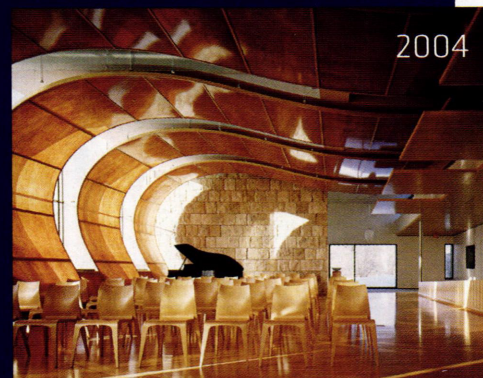


DON F. WONG



MARY LUDINGTON

One of the best-hidden buildings in the state is the **Minneapolis Rowing Club Boathouse** (VJAA) at the base of the Lake Street Bridge. The scene-stealer in this low-budget storage and training facility is the roofline; it rises in opposing corners to form prow-like clerestories. Inside, the hyperbolic paraboloid roof's exposed framing rivals the structural poetry of Santiago Calatrava.



PAUL WARCHOL PHOTOGRAPHY

For a different school of poetry, visit United Theological Seminary of the Twin Cities' **Bigelow Chapel** (HGA Architects and Engineers) in New Brighton. The chapel's 2,200-square-foot sanctuary is an ode to illumination with its glass-and-steel curtain wall, glass fins, and curving maple-veneer scrims. The scrims bathe the sanctuary in warm, honey-colored light on sunny days; at night with the interior lights on, the chapel casts a soft, maple-filtered glow.



# COMING SOON & IN PLACE

## WHAT'S BEING DESIGNED BY AIA MINNESOTA FIRMS?

Take a journey through the following 2 pages to see projects on the boards (ComingSoon), and those already built (InPlace). For other types of expertise, check out the AIA Minnesota Firm Directory in our May/June issue.



SEE HOMES FROM THESE FIRMS  
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Building Arts  
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Charles R. Stinson  
Architects

Michael Huber  
Architects, LLC

Bruce Knutson Architects

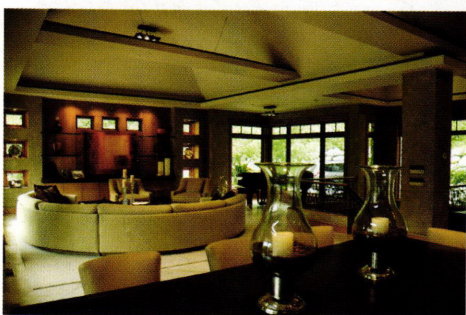
John P. Kalmon Architect

Sarah Nettleton  
Architects

David Heide Design  
Studio

SALA Architects, Inc.

Rehkamp Larson  
Architects, Inc.



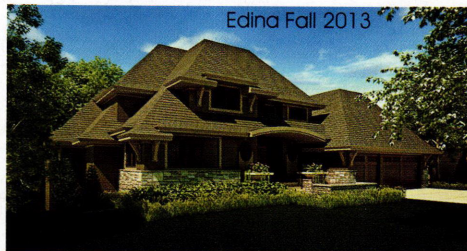
Wayzata home, early 2014



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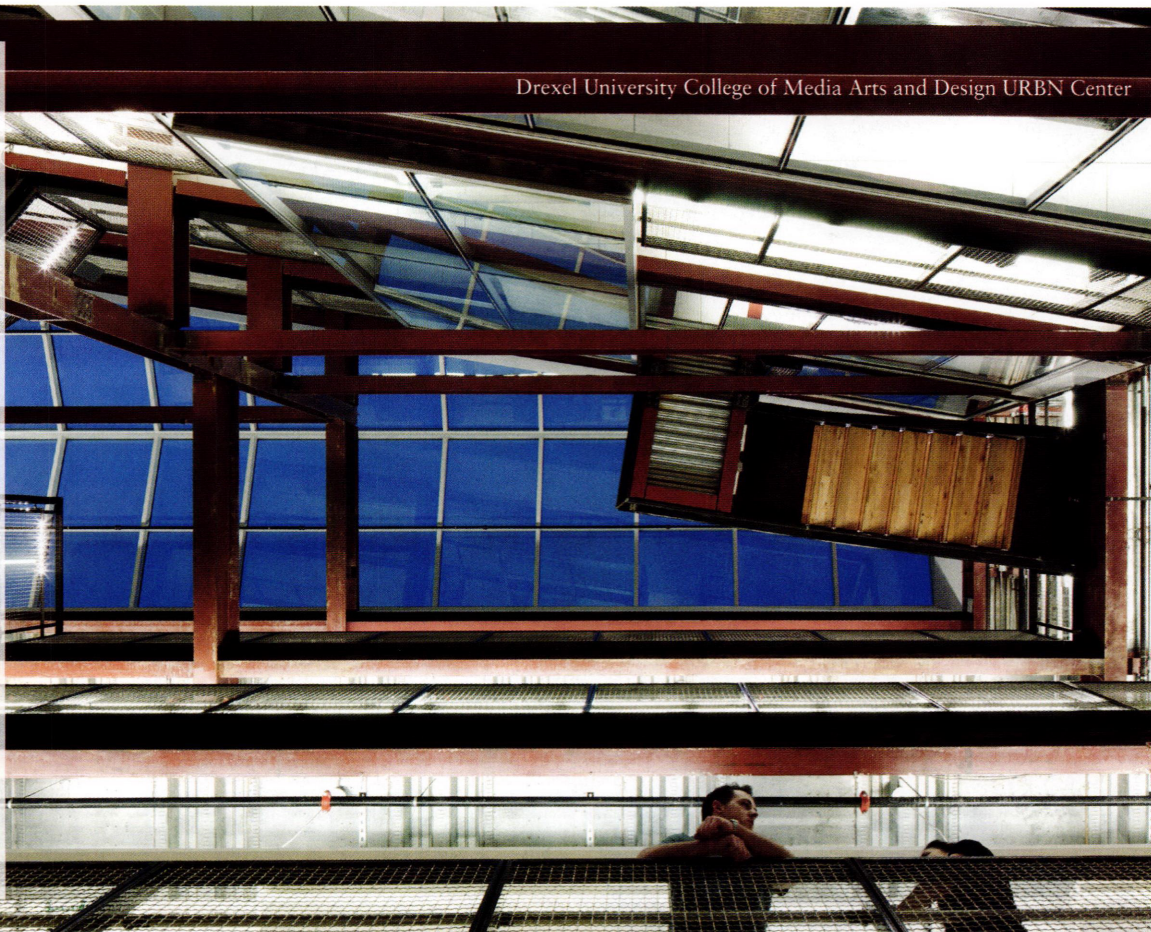
"One of Philadelphia's most thrilling new designs. MS&R's designers . . . didn't merely rearrange the partitions. They exploded them, turning the institute's plain vanilla, open-plan floors into a mind-blowing, Escher-inspired puzzle space. . . . It's the kind of place that makes you wonder if it's too late to enroll in art school." —Inga Saffron, *The Philadelphia Inquirer*



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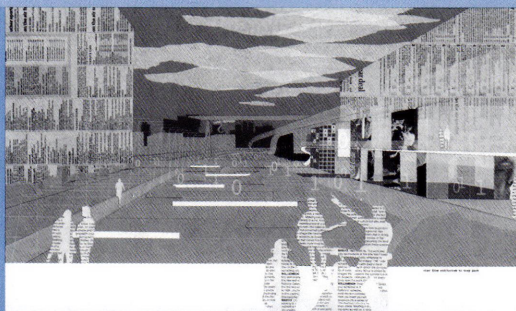
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An image from Gerlach's winning submission.

Out of 33 submissions, five finalists were selected: Kendra Beaubien, AIA; Thomas Clark, AIA; Doug Gerlach, AIA; Kate Lohrenz, Assoc. AIA; Andrew Schoenherr, Assoc. AIA.

Doug plans to use the \$10,000 prize to travel to Japan and study the ways that the Japanese have confronted density in the urban context.

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## Stationmaster

<< continued from page 17

### **How do you think Union Depot will transform the city?**

This building will once again become the front door to St. Paul. When my grandmother from Ireland got off the train, this building was under construction, and it was her first impression of the city. It was for many generations. Soon people will get off the high-speed rail line and walk into the beautiful Lowertown Historic District, or go to the farmers' market, or take in some great music at Mears Park, and this station will be their new first impression of downtown St. Paul.

### **Why is transportation such a key focus in St. Paul's redevelopment?**

Every great city has successful transportation at its core. If you don't have ways for people to move around without being stuck in traffic all day, dependent on a car, it's very difficult for the city to grow. But if you have great transportation, you can attract younger people who are looking to get out of the car, and businesses that know that [proximity to] transit is a key component of attracting employees.

### **What will Northern Spark do for downtown?**

The fact that Northern Spark is coming is an affirmation that the work we've done in the last seven and a half years has really helped reshape the image of our community as a place where the arts and pop culture are thriving and young people are looking to be entertained. It's going to bring a lot of folks down here to experience the changes we've seen in the last few years.

### **What is the perception of St. Paul in the development community?**

The desirability of St. Paul has increased so much in the last couple of years—and that's before light rail is here, the new Lunds opens up, and the new ballpark is built. I think people see this as an incredible opportunity. You see this with the post office: If you had gone out into the community five years ago with a request for proposals to redevelop the old post office building, you wouldn't have gotten a single response. This year, we had five different people bidding to turn that building into a new use. There will be 250 units of new housing in that beautiful old Art Deco building.

### **Is there a certain look, or design aesthetic, that you think sets St. Paul apart?**

More than a design aesthetic it's a preservation ethic that's helped us create a unique environment.

>> continued on page 52



# RS

Ryan Siemers



What's your story?

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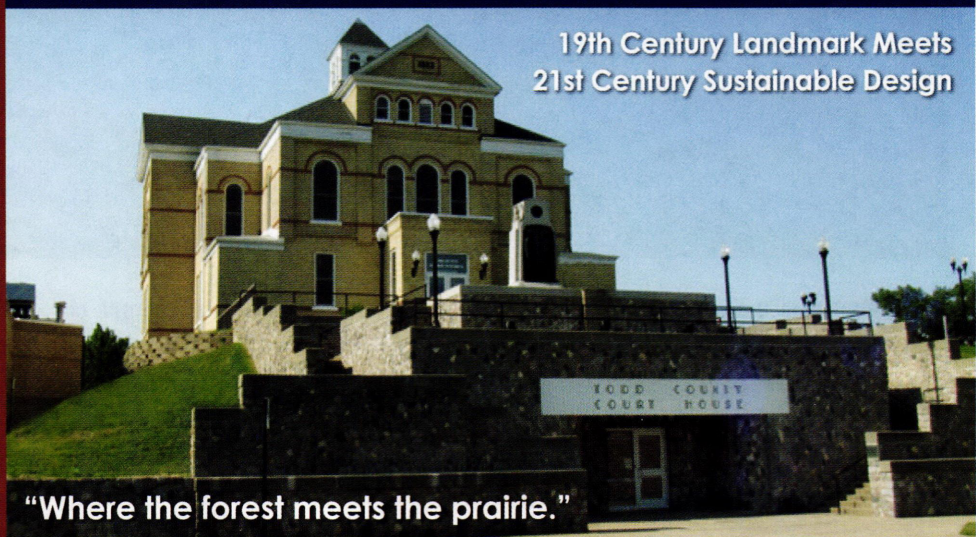
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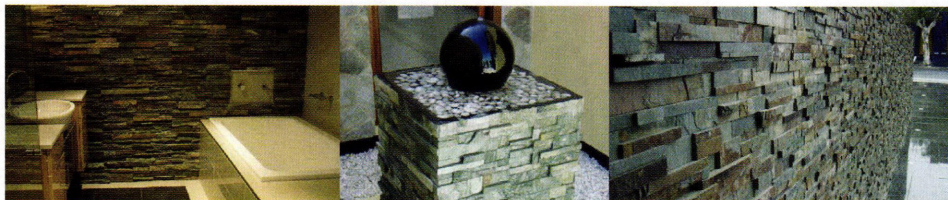


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## Stationmaster

<< continued from page 50

People are craving unique spaces. They want to go somewhere that doesn't look like every other prefab shopping building you see in every other city in the country and around the globe. We have this historic character downtown, and these buildings are being reused. It creates the sense of a place that's unlike any other.

### **Lowertown has become a very hip part of town. What is the most important factor in that revival?**

[Real estate developer] Dave Brooks convincing Bulldog to come to downtown St. Paul was a big one. Once you demonstrate that people will come to a place like that, it creates demand in the surrounding area. Thursday-night music in Mears Park is another one. Investments in the farmers' market, the Black Dog Coffee and Wine Bar, the artists that have been here for years—there are so many parts of Lowertown's success that you can't point to just one thing.

### **What publicly funded projects would you say have been the best investments in the city?**

Mears Park is a big one. We turned it into one of the great urban squares in the country. It's a place people weren't going to before, but now it's a destination. And this building, of course. The price to save and restore it wasn't cheap, but the price of *not* doing it would have been so much higher.

### **A lot of people saw the exit of Macy's as a distress signal, but you see it as an opportunity. Why?**

The loss of Macy's was sad but inevitable. The reality is, that's not how people shop anymore. What works in downtown are entertainment spaces, dining destinations, and unique retail like Heimie's Haberdashery. People will travel to go to unique places. They won't travel past three Macy's to get to a Macy's.

### **What would you like to see go in that space?**

What I would like to see is less important than what the development community will support or the business community desires. That's why I've asked Doug Baker, CEO of Ecolab, and Michael Langley, CEO of Greater MSP, to assess what the business community is looking for.

If I were going to draw something on a piece of paper, maybe it would be the twin to the Wells Fargo Center or World Trade Center.

>> continued on page 54





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## Stationmaster

<< continued from page 52

But I don't know that that's what downtown really needs right now or what the market would support. So we'll figure out what that really is.

### **What does St. Paul have going for it that Minneapolis doesn't?**

Me [*laughs*]. No, the great thing about the Twin Cities is that they are twins but distinct. They complement each other. But the historic character of our downtown doesn't exist anymore in Minneapolis. There's a scale to it that's more livable. St. Paul doesn't need to be the New York City of the Midwest. But if it can be the Greenwich Village, I'm OK with that.

### **What is your favorite building in downtown St. Paul?**

It has to be the depot. It's just a magnificent building, of the kind you just don't see very often anymore. Someone said it, and I've stolen it: This building now becomes the third part of the triumvirate with the cathedral and the capitol—the three great public buildings in the city. **AMN**

## Arrival Revival

<< continued from page 37

reopened the head house—the portion of the complex facing Fourth Street, originally known as the business lobby—with restaurants and office space. And 2005 saw the completion of 38 condominium units in the head house. But for more than 40 years the depot's 27,000-square-foot waiting room, a soaring hall with a barrel-vaulted ceiling and terra-cotta frieze tracing the history of transportation, remained sealed off. (The train deck below was used by the U.S. Post Office for mail handling, and an unsightly skyway connected it to the main post office a block away.)

So it's easy to understand why the depot's grand reopening in December 2012 drew throngs of excited visitors. The head house, closed for four months of the two-year construction, looks much the same, only brighter. The scored plaster walls are painted the original gold, which was chosen to recall Midwestern wheat fields. Pedestrians still enter through the 1920s wood doors. In the vestibule, a new elevator and two stairways designed in the spirit of the building and its era of architecture lead down one level to

>> continued on page 56

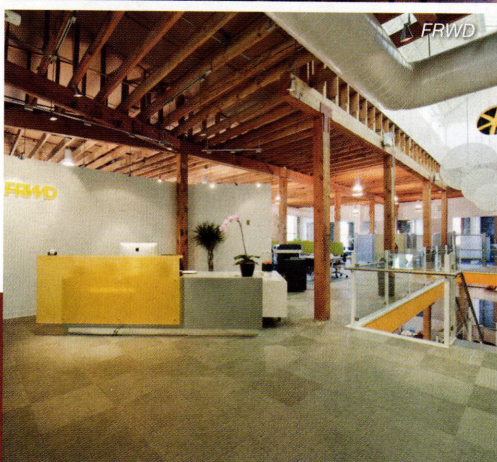
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## Arrival Revival

<< continued from page 54

what is now the car drop-off point. (The location of the light-rail line on Fourth Street closed off the depot's historic driveway.) HGA sensitively enlarged this existing underground carriageway to accommodate emergency vehicles.

But the project's pow-bang is the restored waiting area. Large skylights that were blacked out during World War II to prevent air strikes once again illuminate the room, as do the original arched steel windows along the long walls. The delicately detailed plaster ceiling, long assaulted by water, is again intact. The wood radiator covers have been refurbished as information kiosks, and the historic doors to the nine train platforms are all there, though only one historic platform remains. (It was moved to the center to free up space for the bikeway on the edge.)

"All this was hidden away," says Josh Collins. "It was almost like the magic door that you open."

The view from that historic platform makes plain what the depot used to be about: coming and going. Most of the track is gone now, and, in fact, new track was laid for the Amtrak trains. But new bus ticket stations and a glass-walled waiting area bring life to the historic hub. The huge concrete deck that used to carry the trains is still there, and the 478 mushroom-shaped concrete columns that hold it up have been repaired and painted. (Bjornberg says that the column repairs were the biggest of the many uncertainties of the historic renovation: "If we had had to replace them all, we would have had no money for anything else.")

The depot's landmark status meant that the St. Paul Heritage Preservation Commission, the State Historic Preservation Office, and numerous other agencies vetted every decision. Bjornberg says replacing historic materials such as the "railroad station" pink travertine on the head house floor was relatively easy. Bringing in modern materials and differentiating between old and new was more challenging. For instance, uplights were added in the concourse area to raise light levels. All was sensitively done.

Was there ever a moment when this monumental project seemed impossible? Bjornberg says no. Tim Mayasich, who managed the project for the Ramsey County Regional Railroad Authority, agrees: "Everything went smoothly. I love the way they were able to meld the old and the new." **AMN**



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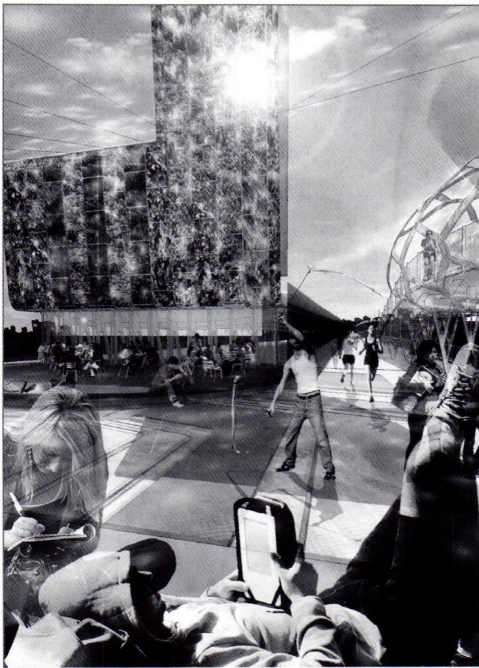
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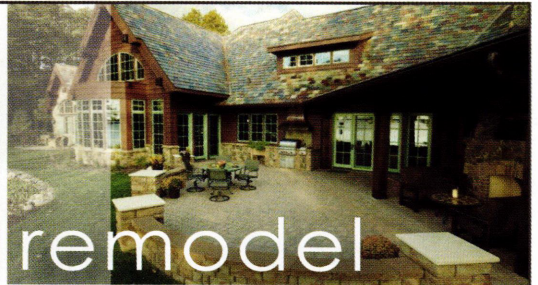
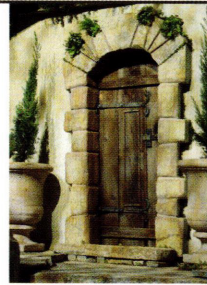
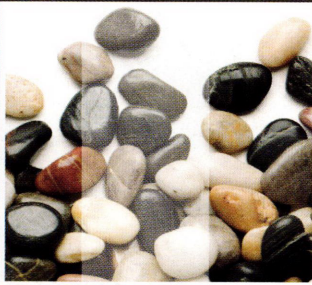
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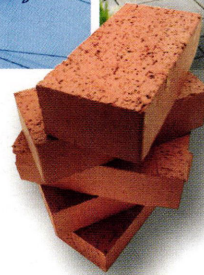
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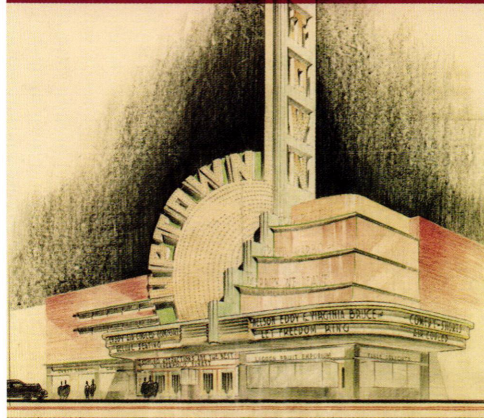
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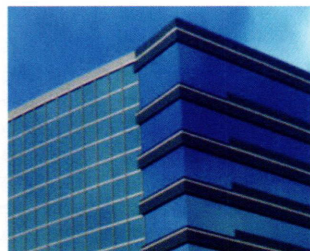
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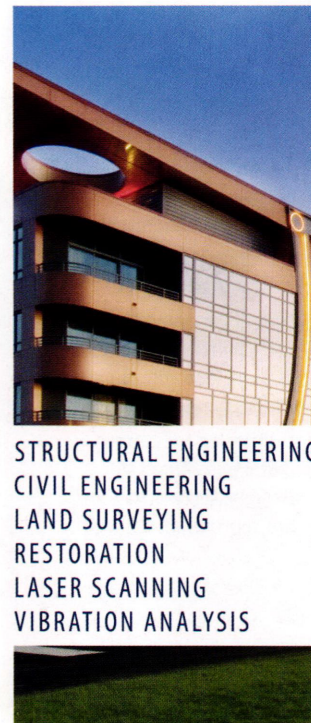
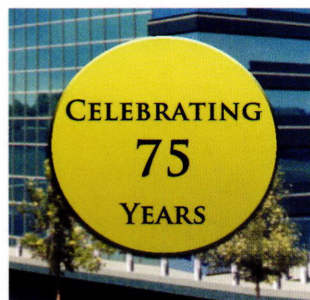
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Contact: Steven Mooney, (612) 827-8988

### Firm Principal

Steven J. Mooney, AIA, CID

Specializing in residential design, Luna Architecture has been providing artfully crafted, unique and time-tested solutions for over twenty-five years. Understanding that the construction process can seem like a daunting task, we are with you every step of the way. Offering full service design with an environmentally sensitive approach, we team with you and your budget to get the home of your dreams.

### Representative Projects

Brenny/Lund remodel and addition, Tonka Bay, Minnesota; Burbuck remodel and addition, Portage, Wisconsin; Corey remodel and addition, Bayfield, Wisconsin; Onsrude remodel and addition, Rochester, Minnesota; Taylor remodel and addition, Orono, Minnesota; Hofferren renovation, remodel and addition, Wayzata, Minnesota; Sovelle/ Fernandez renovation, remodel and addition, St. Paul, Minnesota; Tangletown major remodel and addition, Minneapolis, Minnesota

## MACDONALD & MACK ARCHITECTS

400 South Fourth Street, Suite 712  
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Fax: (612) 337-5843  
Email: info@mmarchltd.com  
www.mmarchltd.com  
Contact: Todd Grover, (612) 341-4051

### Firm Principals

Stuart MacDonald, AIA  
Robert C. Mack, FAIA  
Todd Grover, AIA

continued next column

MacDonald & Mack Architects was founded in 1976 and received the AIA Minnesota Firm Award in 2011. We specialize in the preservation, restoration, and adaptive reuse of historic properties. We provide full design services as well as historic consulting, documentation, and planning. Past projects include more than 500 sites on the National Register of Historic Places. Because of our proven expertise, our projects routinely receive approval without question from Heritage Preservation Commissions and other governing bodies.

### Representative Projects

Pioneer-Endicott Buildings Restoration of Exterior & Public Spaces, Saint Paul, MN; Gale Mansion Rehabilitation, Minneapolis, MN; Pierre Bottineau House Restoration, Maple Grove, MN; James J. Hill House Restoration, Saint Paul, MN; Christ Church Lutheran Restoration, Minneapolis, MN; MnDOT Roadside Marker Restoration, multiple locations in Minnesota; Nolte Center & Scott Hall (University of Minnesota) Elevator Additions, Minneapolis, MN; Tate Hall Restoration & Rehabilitation, Minnesota State Academy for the Deaf, Faribault, MN

## MCMONIGAL ARCHITECTS, LLC

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Email: rosemary@mcmonigal.com  
www.mcmonigal.com  
Contact: Rosemary McMonigal, AIA, CID, LEED AP, (612) 331-1244

### Firm Principal

Rosemary McMonigal, AIA, CID, LEED AP

The constant in our 29 years of practice is creating projects that are outstanding in their health, livability and energy efficiency. We conscientiously design higher quality architecture to save energy, water and maintenance, conserve resources, and maintain healthy indoor air quality. Our mission is to collaborate with clients to create architecture that enrich their lives.

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### Representative Projects

Mulvahill and Yoo Residence Remodel, Minneapolis MN; Skylark Green Dry Cleaning Remodel, St. Paul, MN; Beck Residence Renovation, Greenwood, MN; Ihlenfeld Residence Renovation, Mahtomedi, MN; Midcentury Modern Renovation, Portland, OR; Chamberlain Storehouse Restoration, LeSueur, MN; Weaver Residence Renovation, Pequot Lakes, MN; Lindgren Residence Renovation, Phoenix, AZ.

## MEYER, SCHERER & ROCKCASTLE, LTD. (MS&R)

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Fax: (612) 342-2216  
Email: joshms@msrltd.com  
www.msrltd.com  
Contact: Josh Stowers, (612) 359-3248

### Firm Principals

Thomas Meyer, FAIA  
Jeffrey Scherer, FAIA  
Garth Rockcastle, FAIA  
Jack Poling, AIA  
Josh Stowers, AIA  
Matt Kruntorad, AIA  
Paul C.N. Mellblom, AIA  
Traci Engel Lesneski, CID

MS&R is an award-winning architecture and interior design firm committed to excellence. The firm has earned a national reputation for both designing exceptional new spaces and, through preservation, renovation, and adaptive reuse, discovering innovative ways to reuse buildings. Our work has been recognized with three national AIA Honor Awards for the Mill City Museum (Minneapolis), Urban Outfitters Corporate Campus (Philadelphia), and most recently for the conversion of an abandoned Walmart into the McAllen Main Library (Texas).

### Representative Projects

Carleton College Weitz Center for Creativity, Northfield, MN; Drexel University College of Media Arts and Design, Philadelphia, PA; Madison Central Library, Madison, WI; McAllen Main Library, McAllen, TX; Minnesota Children's Museum, Saint Paul, MN; Northwest Area Foundation Office, Saint Paul, MN; Trolley Quarter Flats, Wausau, WI; Urban Outfitters Corporate Campus, Philadelphia, PA

## MILLER DUNWIDDIE ARCHITECTURE, INC.

## miller dunwiddie ARCHITECTURE

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Tel: (612) 337-0000  
Fax: (612) 337-0031  
Email: clau@millerdunwiddie.com  
www.millerdunwiddie.com  
Contact: Craig Lau, AIA, NCARB, (612) 337-0000

### Firm Principals

Craig Lau, AIA, NCARB  
Mark Miller  
John Mecum, AIA, NCARB  
Chuck Liddy, FAIA, NCARB

Since 1963, Miller Dunwiddie has worked to shape and preserve the environment through responsible, creative design. From providing decades of service to the Metropolitan Airports Commission to completing over 600 historic preservation projects, our range of work is a testament to the firm's commitment to improving and preserving the built environment through excellent design – both in new facilities and existing structures. Our architects and interior designers offer clients complete planning and design services.

### Representative Projects

MSP Terminal 2 – Humphrey Checkpoint (remodel), MSP International Airport, MN; HCMC Labor & Delivery Department (remodel), Minneapolis, MN; Basilica of Saint Mary (restoration/renovation/remodel), Minneapolis, MN; Unity Church - Unitarian (remodel), St. Paul, MN; James J. Hill Reference Library (restoration/renovation/remodel), St. Paul, MN; Minneapolis Public Schools - Howe Elementary School (renovation), Minneapolis, MN; University of Minnesota, Civil Engineering Building (renovation), Minneapolis, MN; Minnesota Governor's Residence (renovation/restoration/remodel)



**OERTEL ARCHITECTS**

1795 St. Clair Avenue  
St. Paul, MN 55105  
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www.oertelarchitects.com  
Contact: Jeff Oertel, AIA

**Firm Principal**

Jeff Oertel, AIA

Approximately 30% of the firm's projects involve renovation of existing buildings, the majority being non-historic municipal buildings. In addition, the firm works on several historic restoration projects each year. Over the past decade, the firm has worked with over 40 local museums in the Midwest, analyzing their historic buildings and consulting on best museum practices.

**Representative Projects**

Washington County Historic Courthouse, Stillwater, MN; Historic Burwell House, Minnetonka, MN; United Methodist Church Seismic Analysis, Minneapolis, MN; Paul Bunyan Museum, Eau Claire, WI; Edina Public Works, Edina, MN; Maple Grove Public Works, Maple Grove, MN; Gooseberry Falls Visitor Center restoration; Iron County Historical Museum, Caspian, MI

**PERKINS + WILL****P E R K I N S + W I L L**

84 10th Street South, Ste. 200  
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**Firm Principals**

Jeff Ziebarth, AIA, LEED AP  
David Dimond, AIA, CID, LEED AP  
Rick Hintz, AIA, ACHA, LEED AP  
Lisa Pool, CID, LEED AP ID+C  
Robert Novak, AIA, LEED AP BD+C  
Jeanne Ekholm, LEED AP BD+C

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Since 1935, Perkins+Will has collaborated with globally recognized clients to set worldwide standards for design innovation and exceptional service. We are committed to trend-setting leadership in our aviation + transit, corporate + commercial + civic, healthcare, higher education, K-12 education, science + technology and sports + recreation practices. Our inclusive strategy focuses us on our clients, our communities, and our vision: to craft ideas + buildings that honor the broader goals of society.

**Representative Projects**

New Ulm Medical Center Clinic Expansion, New Ulm, MN; Purina Animal Nutrition Center, Conference Center Renovation and Expansion, Gray Summit, MO; St. Louis County Government Service Center Renovation, Duluth, MN; University of Minnesota, Amundson Hall - Gore Research Annex, Minneapolis, MN; Saint Anthony Falls Laboratory Infrastructure Upgrade, Minneapolis, MN; HealthPartners Hudson Hospital MOB Addition, Hudson, WI

**PETERSSEN/KELLER ARCHITECTURE**

1610 West Lake Street  
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Email: info@pkarch.com  
www.pkarch.com  
Contact: Lars Peterssen or Gabriel Keller

**Firm Principals**

Lars Peterssen, AIA  
Gabriel Keller, Associate AIA

Peterssen/Keller Architecture is a full-service architectural firm that specializes in custom homes, lofts, cabins and boutique commercial projects. As residential architects and designers, we integrate sustainable design practices into every project, from small additions to LEED-certified new homes, finding solutions that merge environmental thinking with exceptional design. At Peterssen/Keller, every client is our passion, and every project is an opportunity to create a home crafted to last a generation.

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**Representative Projects**

Cedar Lake Historic Restoration, Minneapolis, MN; Lake Harriet Georgian Renovation, Minneapolis, MN; Hudson River Estate Renovation, Rhinebeck, NY; Mid-Century Modern Remodeling, Los Altos, CA; Linden Hills Cottage Transformation, Minneapolis, MN; Lake Calhoun Shingle Style Renovation, Minneapolis, MN; Mount Curve Renovation, Minneapolis, MN; Lake of the Isles Tudor Renovation, Minneapolis, MN

**REHKAMP LARSON ARCHITECTS, INC.**

2732 West 43rd Street  
Minneapolis, MN 55410  
Tel: (612) 285-7275  
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Email: info@rehkamp Larson.com  
Contact: Mark Larson, AIA, (612) 285-7275

**Firm Principals**

Mark Larson, AIA  
Jean Rehkamp Larson, AIA

Some projects begin as an empty site and involve the creation of a new home. Others are small interventions to existing houses, enhancing what already exists and revitalizing what doesn't work. We begin each project by listening to the practical needs and the ideals of homeowners, then setting out to find the right balance between the two. We strive to create houses that lift the spirit as well as graciously accommodate the daily lives of people.

**Representative Projects**

White Oaks Residence, Edina, MN; Lake Everett Cabin, Ely, MN; Kenwood Renovation, Minneapolis, MN; Ridgetop Farmhouse, Decorah, IA; Rest Lake Retreat, Manitowish Waters, WI; Harrington Residence, Minnetonka, MN

**SHELTER ARCHITECTURE**

2913 Harriet Avenue, Ste. 201  
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www.shelterarchitecture.com  
Contact: Kurt Gough, (612) 870-4081

**Firm Principals**

Jackie Millea, ASID, Assoc. AIA  
Kurt Gough, Assoc. AIA  
John Barbour, AIA

Shelter was founded to explore, research and implement sustainable design, to make an impact in the world through humanitarian efforts, and offer design solutions that are accessible to all ages and abilities. We continue to pursue these founding principles through architecture, interior design and landscape design. We design BETTER places for people to live. We do this by focusing on design solutions based on the elements that most directly impact our clients' well being.

**Representative Projects**

Icehouse, Minneapolis, MN; Gilbertson Kitchen, St. Paul, MN; Blum Photography Studio, Minneapolis, MN; Hotel Donaldson, Fargo, ND; Blaisdell Avenue Renovation, Minneapolis, MN; Sargent Avenue Renovation, St. Paul, MN; 54th & Lyndale Retail Renovation, Minneapolis, MN; 1895 John Speedy House, Minneapolis, MN



## SKD ARCHITECTS, INC.



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Email: kleineman@skdarchitects.com  
www.skdarchitects.com  
Contact: Steven Kleineman, (763) 591-6115

### Firm Principal

Steven A. Kleineman, AIA, CID

SKD has provided a full range of both commercial and residential architectural services for 35 years. The projects have been divided between new construction and remodel, renovation and sustainable construction. For renovation projects, we start with a building assessment, both structural and functional. The result is a building that is revitalized and adapted for a new purpose or growing needs.

### Representative Projects

Cambria Suite-Target Field, Mpls, MN;  
Cambria CBS Gallery, Mpls, MN; Davisco  
Corp Offices/Ext. Renovation, LeSueur, MN;  
Jason White Residence, Chanhassen, MN;  
Eilertson/Huntington Residence,  
Shorewood, MN; Friedland Residence,  
Wayzata, MN; Lefevre/Masten Residence,  
Edina, MN; Robert Lynch Residence,  
Wayzata, MN

TEA2 Architects is an award-winning, 33-year residential firm specializing in additions/renovations, new residences and retreat homes. Our mission is to create distinctive and unique architecture that responds to our clients' goals in meaningful ways and contributes to an ongoing pursuit of design excellence. We strive for quality design work that incorporates broader values including historical and neighborhood sensitivity, durability, longevity, and life-affirming qualities in the broader context of sustainability of the building process and our cultural potential.

### Representative Projects

Mediterranean Revival (restoration/  
remodel), Lake of the Isles, Minneapolis,  
MN; Kenwood Carriage House (renovation),  
Minneapolis, MN; Comprehensive Addition/  
Remodel, Harvard IL; Mississippi River  
Boulevard Residence (addition/remodel), St.  
Paul, MN; Deephaven Revival (restoration/  
remodel), Deephaven, MN; Kitchen Remodel,  
Edina, MN; Front Porch Facelift (renovation/  
restoration), Minneapolis, MN; Master Suite  
Renovation, Country Club, Edina, MN.

## LAUREL ULLAND ARCHITECTURE \*

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Contact: Laurel Ulland, (612) 874-1086

### Firm Principals

Laurel Ulland, Assoc AIA

LUA is a small residential architecture and design firm specializing in the renovation, remodeling and restoration of existing homes. We provide a full-range of design services for our clients and work with a variety of house types and styles. We focus on all aspects of the construction process including detailed cabinetry and millwork drawings, the selection of all interior finishes and products and a high level of project management and coordination.

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### Representative Projects

Lake of the Isles Dutch Colonial,  
Minneapolis; Town & Country Spanish  
Revival, St. Paul; Lake Harriet Mid-Century  
Modern, Minneapolis; 510 Groveland Co-op,  
Minneapolis; Kenwood Park Italianate,  
Minneapolis; Heather Place Tudor, St. Paul;  
Dean Parkway Home & Studio, Minneapolis;  
West Isles Arts & Crafts, Minneapolis

## WOLD ARCHITECTS AND ENGINEERS



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### Firm Principals

Michael S. Cox, AIA  
R. Scott McQueen, AIA, LEED AP, CEFPI  
Vaughn Dierks, AIA, LEED AP, CEFPI  
Paul Aplikowski, AIA, LEED AP, CEFPI  
Joel Dunning, AIA, LEED AP  
Kevin Marshall, P.E., LEED AP  
Lynae Schoen, IIDA, LEED AP, CEFPI  
John McNamara, AIA, LEED AP

Wold has developed an expertise in the planning, design, and engineering of educational and government facilities in the Midwest. Our firm brings a strong commitment to client service, resulting in substantial long-term relationships with clients. We specialize in planning, new design, renovation, and additions, and bring a deep understanding of the issues our clients face with renovation, remodeling, and restoration.

### Representative Projects

Montgomery Lonsdale Elementary and  
Middle School Renovation, Montgomery,  
MN; Washington County Government  
Center Remodel, Stillwater, MN; Westonka  
Schools Upgrades/Renovations, Minnetrista,  
MN; Lakeville Schools Infrastructure  
Upgrades (Renovation), Lakeville, MN;  
Pequot Lakes Middle/High School  
Renovation, Pequot Lakes, MN; St. Anthony  
Village High School/Middle School Addition,  
Minneapolis, MN; Hennepin County C-6  
Courts Renovation, Minneapolis, MN; City of  
Lakeville Heritage Center, Lakeville, MN

## YUNKER ASSOCIATES ARCHITECTURE



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www.yaarch.com  
Contact: Martha Yunker, (612) 371-9195

### Firm Principals

Martha Yunker, AIA  
Rehn Hassell, AIA  
Mike Burgoyne, AIA

YA aims to engage individuals intellectually and emotionally through a collaborative design approach. We seek inspiration from many sources and draw meaning from new interpretations and combinations. Respect for our client and the alliance we develop allows for the possibility of transcending expectations.

### Representative Projects

Fauth Port Royal Home Renovation, Naples,  
FL; Pacific Heights Condominium  
Renovation, San Francisco, CA; Minneapolis  
Club Grill Renovation, Minneapolis, MN;  
Lourdes Square Townhouse Renovation,  
Minneapolis, MN; Killingstad Renovation,  
Long Lake, MN; Lake Minnetonka Home  
Renovation, Wayzata, MN; Hauber-Sykes  
Renovation & Kitchen, Rochester, MN;  
Hart-Andersen Kitchen, Lake Harriet, MN

## TEA2 ARCHITECTS



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### Firm Principals

Dan Nepp, AIA, CID

continued next column

\* Associate Owned Firm



It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

### North Star Loft

#### Page 22

Location: Minneapolis, Minnesota  
 Architect: James Dayton Design  
 Principal-in-charge: James Dayton, AIA  
 Project lead designer: Angela Varpness, Assoc. AIA  
 Project team: John Steingraeber, Assoc. AIA  
 Lighting design: JTH Lighting  
 Interior design: Conlin Rudd Interior Design  
 General contractor: Urban Rebuilders  
 Stone supplier: Walker-Zanger  
 Stone fabricator: Paramount Granite  
 Cabinetwork and millwork: Frost Cabinets  
 Flooring systems/materials: Existing maple flooring stained dark brown  
 Architectural metal fabrication: Tinetti Fine Furniture  
 Photographer: Paul Crosby

### 1950s Kitchen Refreshed

#### Page 25

Location: Edina, Minnesota  
 Clients: Elizabeth Burnett and Adam Mans  
 Architect: Rehkamp Larson Architects  
 Project team: Jean Rehkamp Larson, AIA; Ryan Lawinger  
 General contractor: Quality Home Transformations  
 Structural engineer: Mattson Macdonald Young  
 Interior design: Design 29

Lighting design: Filament Lighting  
 Stone: Vinge Tile & Stone; Terrazzo & Marble Supply Companies  
 Cabinetwork: Thelen Cabinet Company  
 Window systems: Marvin Windows & Doors  
 Architectural metal work: Discount Steel  
 Photographer: Andrea Rugg Photography

### Treehouse Extension

#### Page 28

Location: Minnetonka, Minnesota  
 Clients: Graciela Magnoni and Mano Singh  
 Architect: CityDeskStudio  
 Principal-in-charge/lead designer: Bob Ganser, AIA  
 Design team: Ben Awes, AIA; Christian Dean, AIA; Tam Ngo  
 Structural engineer: A.M. Structural Engineering  
 Stone/tile: Grazzini Brothers & Company  
 Cabinetwork: Rust Brothers  
 Window systems: Marvin Windows (Ultimate Series)  
 Photographer: Brandon Stengel, Assoc. AIA, Farm Kid Studios

### Three Ponds Residence

#### Page 31

Location: Plymouth, Minnesota  
 Clients: Lew and Nicki Zeidner  
 Landscape architect: Treeline  
 Principal-in-charge: Adam Regn Arvidson  
 Architect: Shelter Architecture  
 Project lead designer: Colin Oglesbay, AIA (now with CO/A Studio)  
 General contractor: Windsor Companies  
 Stone: southwest chocolate flagstone  
 Flooring systems/materials: pigmented concrete, pervious flagstone patios, and FSC-certified tigerwood decking  
 Concrete work: Concrete Arts  
 Carpentry: Friedell Builders  
 Photographer: Brandon Stengel, Assoc. AIA, Farm Kid Studios

### Union Depot Multi-Modal Transit and Transportation Hub

#### Page 32

Location: St. Paul, Minnesota  
 Client: Ramsey County Regional Rail Authority  
 Architect of record: HGA Architects and Engineers  
 Principal: Becky Greco, AIA  
 Project manager: Michael Bjornberg, AIA  
 Project historic architect/designer: Michael Bjornberg, AIA  
 Project architect: Leigh Rolfshus, AIA  
 Additional project team members: Gerhard Guth, AIA; Angela Hunt; Ben Walters; Andrew Holmgren; Jeff Lee; Kevin Hunt; Kelley Casey  
 Architectural partners: Beyer Blinder Belle; Rafferty Rafferty Tollefson Lindeke Architects; Luken Architecture; GA Design LLC  
 Structural, mechanical, and electrical engineer: HGA  
 Civil engineer: URS and design team  
 Interior and lighting design: HGA  
 Construction manager: Mortenson Construction  
 Site/transportation: URS and design team  
 Landscape architect: Close Landscape Architecture+  
 Landscape project team: Bob Close; James Robin; Jean Garbarini  
 Code consultation: Summit Code Consulting  
 Fire protection: TKDA  
 Historical materials conservation: Jablonski Building Conservation, Inc.  
 Vertical transportation: Lerch Bates, Inc.  
 Signage/wayfinding: Eidahl Environmental Design, Inc.  
 Historical consultation: CCRG  
 Face brick: American Masonry Restoration  
 Stone: Vetter Stone; American Artstone  
 Cabinetwork and millwork: George Cook Construction  
 Flooring systems/materials: Twin City Tile & Marble  
 Window systems: Architectural Specialties (Re-View); W.L. Hall

Architectural metal panels: MG McGrath Inc.  
 Concrete: Adolphson & Peterson; Yaw Construction  
 Plaster restoration: Mulcahy-Nicholas  
 Decorative painting: Swanson & Youngdale  
 Historic lighting fixtures: Winona Lighting  
 Roofing: Berwald Roofing  
 Miscellaneous metals: Standard Iron  
 Structural steel and steel restoration: LeJeune Steel  
 Photographer: Paul Crosby



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Cities. Neighborhoods.  
Landscapes. The places we  
call home, as seen through  
a photographer's eye.

**"Whenever I'm in  
Grand Marais, I'm drawn  
to the lakeshore and  
out onto the breakwater  
at the harbor's edge.**

The massive concrete sea  
wall and the lighthouse  
there are particularly  
powerful attractions,  
especially in the fog.  
The effect is something  
that simply cannot be  
expressed in words."

—Photographer Pete Sieger

